

Videotaped Deposition of Hailey Chapman

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IN THE UNITED STATES DISTRICT COURT  
FOR THE SOUTHERN DISTRICT OF TEXAS  
GALVESTON DIVISION

STACEY KIBODEAUX, A/K/A )  
"ILLUSION," ET AL., )  
INDIVIDUALLY AND ON BEHALF )  
OF ALL OTHERS SIMILARLY )  
SITUATED, )  
 )  
Plaintiffs, )  
 )  
VS. ) CIVIL ACTION  
 )  
A&D INTERESTS, INC., D/B/A ) NO.: 3:20-CV-00008  
HEARTBREAKERS GENTLEMAN'S )  
CLUB, ET AL., )  
Defendants. )

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ORAL DEPOSITION OF

HAILEY CHAPMAN

APRIL 20, 2021

VOLUME 1 OF 1

(REPORTED REMOTELY)  
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ORAL DEPOSITION OF HAILEY CHAPMAN, produced as a witness at the instance of the DEFENDANTS, and duly sworn, was taken in the above-styled and numbered cause on April 20, 2021, from 9:02 a.m. to 11:51 p.m., via videoconference, before Jordana Hodges, CSR in and for the State of Texas, reported remotely by machine shorthand, pursuant to the Federal Rules of Civil Procedure and the provisions stated on the record or attached hereto.

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1 A P P E A R A N C E S

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1 P R O C E E D I N G S

2 (Exhibit Nos. 1 through 7 premarked.)

3 THE REPORTER: Okay. Today's date is April  
4 20th, and it is 9:02 a.m. We are on the record.

5 This deposition is being conducted remotely  
6 in accordance with the Current Emergency Order regarding  
7 the COVID-19 State of Disaster.

8 My name is Jordana Hodges, CSR No. 8887,  
9 and I am located at my residence in Midland, Texas.

10 Would counsel please state their  
11 appearances and locations for the record, after which I  
12 will swear in the witness.

13 MR. KING: William King for the defendants.

14 MS. REZAZADEH: Ghazzaleh Rezazadeh for the  
15 plaintiffs in Houston, Texas.

16 THE REPORTER: Would you please raise your  
17 right hand, Ms. Chapman.

18 (Witness sworn.)

19 HAILEY CHAPMAN,  
20 having been first duly sworn, testified as follows:

21 EXAMINATION

22 BY MR. KING:

23 Q. All right. Good morning, Ms. Chapman. How are  
24 you?

25 A. Good. How are you?

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1 Q. I'm doing well. Thank you.

2 Have you ever been deposed before?

3 A. In court?

4 Q. Yeah.

5 A. Yes.

6 Q. Okay. So have you testified in a courtroom  
7 before?

8 A. No.

9 Q. Okay. Have you been deposed like what we're  
10 doing right here, although in person?

11 A. No.

12 Q. Okay. Have you ever provided any sworn  
13 testimony for any kind of court proceeding?

14 A. Yes.

15 Q. Okay. What was that?

16 A. I was in a car accident.

17 Q. Okay. Were you a plaintiff or a defendant in  
18 the case or just a witness?

19 A. I was defendant.

20 MS. REZAZADEH: I think she misunderstands,  
21 but...

22 MR. KING: I understand. I get it.

23 Q. (BY MR. KING) Have you ever had two lawyers  
24 asking you questions after you swore your hand -- or  
25 raised your hand and swore under oath to tell the truth?

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1 A. My lawyer, yes, sir.

2 Q. Okay. So since you've already been deposed --  
3 it sounds like, I think -- I'll just go over a couple of  
4 ground rules.

5 The first one is, the court reporter can  
6 only take down one talking at a time. So if you can  
7 just let me get my question out, I'll try to make sure  
8 that you finish your answer after that because we don't  
9 want people talking over each other, okay?

10 A. Okay.

11 Q. Every once in a while, your counsel might  
12 object to one of my questions. Unless she instructs you  
13 not to answer the question that I have asked, you have  
14 to go ahead and answer it.

15 A. Okay.

16 Q. Sometimes I have ask questions that are just  
17 bad or incomprehensible or come out like word salad. If  
18 you don't understand what I'm asking you, please, by all  
19 means, make sure to let me know, Hey, I don't know what  
20 you're talking about, okay?

21 A. Okay.

22 Q. And as I mentioned earlier, you are testifying  
23 under oath. Do you understand what that means?

24 A. Yes.

25 Q. What have you done to prepare for today's

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1 deposition?

2 A. I just went over a few documents with my  
3 lawyer.

4 Q. And what documents were those?

5 A. I couldn't tell you any names.

6 Q. What did those documents contain, just the  
7 general subject matter?

8 A. The general subject matter, it just had to do  
9 with Heartbreakers.

10 Q. Did you review the complaint that was filed in  
11 this case?

12 A. I can't recall if I did or not.

13 Q. Did you review any records from Heartbreakers?

14 A. I did.

15 Q. Okay. What records were those?

16 A. I believe that it was -- it looked to be some  
17 sort of clock in/clock out type of thing. It had a lot  
18 of numbers. I wasn't really sure.

19 Q. Can you see my screen?

20 A. Yes.

21 Q. Is this -- is this the document that you  
22 reviewed?

23 A. Yes.

24 MR. KING: And for the record, this is a  
25 document labeled Heartbreakers\_000069.

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1 Q. (BY MR. KING) Okay. So you reviewed this  
2 document, correct?

3 A. Yes.

4 Q. Did you see any inaccuracies in this document?

5 MS. REZAZADEH: Objection, vague.

6 Q. (BY MR. KING) Go ahead and answer if you can.

7 A. Yeah, the whole thing.

8 Q. Okay. And let me back up. I'll represent to  
9 you that this document shows the dates that  
10 Heartbreakers has you as having appeared at the club to  
11 perform. What -- what is inaccurate about this  
12 document?

13 A. Everything besides the day in, and I don't  
14 really recognize anything on there besides the dates  
15 that I went in.

16 Q. Does this document, to your knowledge, reflect  
17 all of the days that you performed at Heartbreakers?

18 A. I believe so.

19 Q. Did you perform at Heartbreakers on or after  
20 August 9th of 2018?

21 A. I did not.

22 Q. Did you perform at Heartbreakers on or before  
23 July 28th, 2018?

24 A. Before, no.

25 Q. As far as the time in column, what kind of



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1 inaccuracies have you identified?

2 A. The time in -- well, I'm not really sure what  
3 20 is. Is that --

4 Q. I think that they have -- it's a 24-hour clock  
5 system. So if you subtract out 12 from 20, so 20 hours  
6 would be 8:00 p.m. at night.

7 A. I can't say that that's correct. I only  
8 remember going in around 6:00, usually.

9 Q. So you usually go in at around 6:00. Did you  
10 ever go in at 8:00 or 8:15?

11 A. I could have.

12 Q. Sitting here today, do you recall whether you  
13 went in routinely at 6:00 or did the times vary?

14 A. The times varied depending on the day.

15 Q. Did you have a preferred day that you would go  
16 in?

17 A. No.

18 Q. Have you performed at any other gentleman's  
19 clubs, strip clubs since 2018 besides Heartbreakers?

20 A. There's a club called Double Shoe in Kemah?

21 Q. And from about when to when did you perform at  
22 Double Shoe?

23 A. One week before Heartbreakers. I only stayed  
24 there seven days.

25 Q. I'm sorry, what was the last thing you said?

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1           A. One week before Heartbreakers. I only stayed  
2 seven days.

3           Q. Any other clubs?

4           A. Yes.

5           Q. Was Heartbreakers the last club that you  
6 performed at?

7           A. No.

8           Q. Which clubs after Heartbreakers did you perform  
9 at?

10          A. I performed at Colorado Gentlemen's Club in  
11 Houston, Texas.

12          Q. And from about when to when did you perform at  
13 Colorado?

14          A. I want to say the end of August until the  
15 beginning of October, I believe.

16          Q. Okay. And if you don't remember the exact days  
17 and hours that you showed up three years ago, that's  
18 okay.

19          A. It's around about that time.

20          Q. Okay. And so was that roughly approximately  
21 August or October of 2018?

22          A. Yes.

23          Q. And when did you -- sorry, scratch that.

24                        So the last time that you performed in  
25 Colorado was October 2018?

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1 A. Yes.

2 Q. After that, did you perform at any other club?

3 A. No.

4 Q. So since October 2018, you haven't performed as  
5 a dancer at any clubs --

6 A. No.

7 Q. -- true?

8 A. True.

9 Q. Aside from exotic dance clubs, have you worked  
10 at any other kinds of establishments?

11 A. Yes.

12 Q. Go ahead.

13 A. I worked for a law firm in 2017. I've worked  
14 at a few restaurants and -- yeah.

15 Q. Since 2017, can you just give me a rundown of  
16 the different restaurants?

17 A. Sure. The different restaurants or do you want  
18 me to start with the law firm and then go from there?

19 Q. Let's go in reverse -- or yeah, reverse  
20 chronological order. So we'll start with the oldest  
21 going first.

22 A. The oldest one first, job-wise?

23 Q. Yes, ma'am.

24 A. Okay. Kelly's was my first waitressing job.

25 And then I worked at the law office for almost a year.

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1 And then when I turned 18, I was a dancer. I went to  
2 Double Shoe, and then I went to Heartbreakers, and then  
3 I went to Colorado. And then I was a waitress at  
4 Bombshells. And then I was a caretaker at a daycare,  
5 and it's kind of different. And then I was a waitress  
6 at Hooters. And then I didn't work for two years, I  
7 started college. And then now, I'm a waitress at Twin  
8 Peaks.

9 Q. All right. So when you were a -- so after  
10 Colorado, you went to Bombshells, right?

11 A. Yes.

12 Q. And from about when to when did you work at  
13 Bombshells?

14 A. I worked at Bombshells twice, actually. When  
15 to when? So we can say October 2018 and I worked there  
16 for maybe a week or two, and I just didn't like  
17 management.

18 Q. Understood. And then you -- you worked as a  
19 caretaker, right?

20 A. Yeah, I worked at a daycare.

21 Q. A daycare?

22 A. Yes.

23 Q. Okay. From when to when?

24 A. I want to say from December 2018 until, like,  
25 January or February 2020. I'd say January of 2020.

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1 Q. So roughly a year, then, as a daycare worker,  
2 and you said --

3 A. No.

4 Q. Pardon?

5 A. Not a year. It was maybe a month from the  
6 end -- I'm so sorry, it was the end of 2019. There we  
7 go. Sorry about that.

8 Q. No problem. Okay. So after Bombshells, you  
9 went and worked at a daycare. So from January 2019 to  
10 December 2019, where did you work, if anywhere?

11 A. Could you repeat that question, please?

12 Q. Sure. That was a bad question. Between  
13 January of 2019 and December of 2019 --

14 A. Between January 2019 and December 2019?

15 Q. Correct.

16 A. January 2019 to December 2019. So January  
17 2019, I worked at the daycare. And then, I quit the  
18 daycare at the end of January, beginning of February.  
19 And then I went to Hooters, and I quit Hooters in  
20 March 2019.

21 Q. And when did you begin college?

22 A. I started college in 2019. The summer of 2019,  
23 I started with the summer courses.

24 Q. And which college is that?

25 A. College of the Mainland.

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1 Q. And when did you begin at Twin Peaks?

2 A. Maybe a few months ago. We're in April, so  
3 January.

4 Q. And do you currently work at Twin Peaks?

5 A. I do.

6 Q. Out of curiosity, what prompted you to become  
7 an exotic dancer?

8 A. I just needed to pay my bills.

9 Q. I understand. What is your current telephone  
10 number, ma'am?

11 A. (281) 905-4455.

12 Q. And who is your current cell phone carrier?

13 A. T-Mobile.

14 Q. And what e-mail addresses do you use?

15 A. Haileychapman52@icloud.com.

16 Q. Any other e-mail addresses?

17 A. No.

18 Q. Do you maintain a Facebook profile?

19 A. I do.

20 Q. Let's see if I've got it. Is your Facebook  
21 profile located at Hailey.Chapman, and then a bunch of  
22 numbers after it, 3958914?

23 A. I'm not sure what that is.

24 Q. Do you maintain any other social media  
25 accounts?

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1 A. Yes.

2 Q. Which ones?

3 A. Instagram and Snapchat.

4 Q. What's your user name on Instagram?

5 A. Can I look?

6 MS. REZAZADEH: No, you don't need to.

7 She's saying look on her phone, I guess.

8 Q. (BY MR. KING) You don't remember what your  
9 handle is?

10 A. I have two of them.

11 Q. And do you know what they are, off the top of  
12 your head?

13 A. I think one of them is HTX.Hailey3. And then  
14 don't quote me, but I think the second one is  
15 Hailey.HTX3.

16 Q. All right. And on Snapchat, do you have any  
17 user names?

18 A. Yes, OhBae\_Hailey3.

19 Q. That's all right. If somebody asked me what my  
20 username were --

21 A. Yeah, I made it a long time ago.

22 Q. -- I would be embarrassed to say it too.

23 And has anyone with the club ever  
24 interacted with you on social media. Facebook,  
25 Instagram, Twitter, Snapchat or any social media

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1 platform?

2 A. No.

3 Q. Have you ever posted on any of your social  
4 media platforms that you've identified about  
5 Heartbreakers?

6 A. No.

7 Q. Have you ever posted comments on social media  
8 on somebody else's page, profile, or anything else about  
9 Heartbreakers?

10 A. No.

11 Q. Have you searched for any text messages from  
12 anyone affiliated with Heartbreakers, managers,  
13 waitresses, DJs, bartenders?

14 A. No.

15 Q. Okay. So you have not searched for any text  
16 messages from people with Heartbreakers, right?

17 A. No.

18 Q. And so I take it that you haven't found any  
19 text messages from anybody affiliated with  
20 Heartbreakers, correct?

21 A. Can you repeat that question?

22 Q. Sure. I take it since you haven't searched for  
23 any of those documents we're talking about -- or text  
24 messages, you also haven't found any text messages?

25 A. No.



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1           Q. Do you recall ever sending or receiving any  
2 text messages from any managers, DJs, bartenders,  
3 waitresses, or any other personnel at Heartbreakers?

4           A. No.

5           Q. Is it fair to say no one at Heartbreakers ever  
6 contacted you through text messages?

7           A. Yes.

8           Q. What about any dancers?

9           A. No.

10          Q. You never contacted any dancers?

11          A. No.

12          Q. Have you had any communications in any form  
13 with the other plaintiffs in this lawsuit?

14          A. No.

15          Q. Do you know who the other plaintiffs are?

16          A. No.

17          Q. Do you know an individual named Stacy  
18 Kibodeaux, also known as Illusion?

19          A. I can't say for sure.

20          Q. Do you know somebody named Jean Hoffmeister,  
21 also known as, I think, Jane?

22          A. Not that I know of.

23          Q. Have you ever talked to someone named Roxanne  
24 Murillo?

25          A. Not that I know of.

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1 Q. Also known as Unique or Roxanne?

2 A. Not that I know of.

3 Q. What was your stage name at Heartbreakers?

4 A. Daisy.

5 Q. You laughed. Is that was that just  
6 your preferred name?

7 A. I just literally made it up randomly. I just  
8 came up with it, yeah.

9 Q. Do you know why dancers have stage names now?

10 A. Do what?

11 Q. Why do dancers have stage names?

12 A. So you don't have to tell people your real  
13 name.

14 Q. This might be a stupid question, but why  
15 wouldn't you want to tell people your real name if  
16 you're an exotic dancer?

17 A. Because there's men that can stalk you and do  
18 things in that kind of manner.

19 Q. And so --

20 A. Yeah.

21 Q. -- it's a privacy thing, right?

22 A. Yes, yes.

23 Q. And it's important that you keep your  
24 information confidential, right?

25 A. Yes.

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1 Q. Is it -- for you, at least, is it something  
2 that you've made known to your family and friends that  
3 you were a dancer?

4 A. My boyfriend only and my mother.

5 Q. And is your mother's name Misty?

6 A. Yes.

7 Q. How did you find out about this lawsuit?

8 A. I'm assuming that one of the girls that is in  
9 this mentioned to the lawyer that I worked there, and  
10 they asked me if I wanted to join and I said I do.

11 Q. Do you know which person that was that --

12 A. I couldn't -- I couldn't -- I couldn't tell you  
13 her name.

14 Q. Okay. So you received a call from somebody  
15 about joining the lawsuit?

16 A. Yes.

17 Q. And who did you receive that call from?

18 A. I don't remember the name.

19 Q. Was it a -- was it the dancer or a lawyer?

20 A. It was a lawyer.

21 Q. And when did that call occur?

22 A. It was a letter.

23 Q. A letter?

24 A. Yes.

25 Q. And what did that -- what did that letter say?

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1           A. That there's a girl from Heartbreakers that's  
2 making a claim, and asking if I would be interested in  
3 joining.

4           Q. And I take it you received that letter in the  
5 mail?

6           A. Yes.

7           Q. Did you receive an e-mail?

8           A. Not that I can remember.

9           Q. Did you receive a text message?

10          A. No.

11          Q. Did you receive any kind of notice on social  
12 media?

13          A. No.

14          Q. Do you still have that letter?

15          A. I don't.

16          Q. Do you recall approximately when you received  
17 this letter?

18          A. In 20- -- the end of 2019, maybe the beginning  
19 of 2020. I'm not 100 percent sure.

20          Q. And I will represent to you that this lawsuit  
21 was filed in -- or on January 14th of 2020, is that --

22          A. Yeah, it was around that time, I want to say.

23          Q. And what did you do with that letter?

24          A. I reached out to them and let them know that I  
25 was interested and that I did agree.

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1 Q. You did agree to what?

2 A. That I wanted to pursue.

3 Q. And why did you want to pursue the lawsuit?

4 A. Because I felt like Heartbreakers wasn't  
5 following the rules correctly, and I wasn't being  
6 treated fairly.

7 Q. What rules do you say that Heartbreakers wasn't  
8 following?

9 A. Whenever I signed the contract, there was only  
10 one fee, which was a house fee, and they did not just  
11 follow that.

12 Q. So you recall signing a dancer agreement,  
13 right?

14 A. Yes.

15 Q. And in that dancer agreement, it spells out  
16 that there's going to be a house fee, right?

17 A. Yes.

18 Q. And you agreed to pay that, true?

19 A. Yes.

20 Q. But you're talking about other monetary --

21 A. Yes.

22 Q. -- fees, right?

23 Can you identify what those were for me?

24 A. Yes, there was actually multiple. So there was  
25 the houses fee, which was the fee that we agreed to, and

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1 which was the only fee that was in the contract that I  
2 signed.

3               Once I started, I was basically conned and  
4 scammed into paying multiple other fees, which were DJ  
5 tip out. There was also a fee if you wanted to skip  
6 your place on stage, you would have to pay \$20. If you  
7 wanted to leave early, they would calculate how many  
8 times they approximated you to be on stage, and they  
9 would make you pay \$20 per. There was also tipping out  
10 bartenders.

11              There was also a thing called dancer money  
12 or funny money. They took money out of that too. So  
13 basically, that was -- people would purchase funny  
14 money, and whenever they would purchase it, they would  
15 -- Heartbreakers would take out \$5 out of every \$20 --  
16 every \$25, so it'd give them only \$20.

17              And then, whenever you wanted to cash in  
18 funny money -- think of it as in, like, H-E-B money --

19              Q. Uh-huh.

20              A. -- they would make you pay a fee just to cash  
21 out money that you earned.

22              So to me, it was like they just scammed any  
23 way that they could. There was also -- I want so say  
24 that that's all that I can remember right now.

25              Q. Sitting here today, have you now told me about

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1 all of the different monetary fees and other stuff that  
2 you say, Hey, Heartbreakers, you didn't put this in  
3 contract, I didn't agree to pay this? Have we covered  
4 everything else?

5 MS. REZAZADEH: Objection, vague.

6 Q. (BY MR. KING) You can answer.

7 A. Only to my knowledge, that I can remember.

8 Q. All right. I'll circle back to everything that  
9 you just listed out in a little bit, but I wanted to ask  
10 you another question. Have you contacted any other  
11 performers about joining this lawsuit?

12 A. No.

13 Q. So you kept this lawsuit completely to  
14 yourself, right?

15 A. Yes, correct.

16 Q. Have you asked any other dancers to -- for  
17 information about Heartbreakers?

18 A. No.

19 Q. Do you know who Peggy Armstrong is?

20 A. Who?

21 Q. Peggy Armstrong.

22 A. Yes.

23 Q. Who is Peggy?

24 A. The wife of the owner.

25 Q. Did you ever have any interactions with Peggy?

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1 A. Not personal, but I have seen her in the club.

2 Q. Sure. Did Peggy ever tell you to do anything  
3 or not do anything?

4 A. Not Peggy herself.

5 Q. Did Peggy ever give you, like, a schedule or  
6 anything?

7 A. No.

8 Q. Did Peggy ever tell you how much money you  
9 could accept or anything?

10 A. No.

11 Q. Is it true that the bottom line is that you  
12 never had any face-to-face interaction with Peggy at any  
13 time?

14 A. Yes.

15 Q. You're limited -- your knowledge is limited to  
16 the fact that she's married to the owner?

17 A. Yes.

18 Q. Do you know a manager by the name of Gary  
19 Lawson?

20 A. Gary?

21 Q. Yes.

22 A. Yes.

23 Q. Tell me how you knew Gary.

24 A. I just knew that he was just one of the  
25 managers.



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1 Q. Did you ever have any issues with Gary?

2 A. No.

3 MS. GHAZZALEH: Objection, vague.

4 Q. (BY MR. KING) Did you ever have any sorts of  
5 interactions with Gary, good or bad?

6 A. No.

7 Q. What about Jeremy Goldsboro?

8 A. I don't know who that is.

9 Q. Never even heard of his name?

10 A. No.

11 Q. Carl Arceneaux, does that name ring a bell?

12 A. No.

13 Q. You never had any interactions with a guy named  
14 Carl Arceneaux?

15 A. No.

16 Q. Do you remember a manager by the name of Damon  
17 Jackson?

18 A. Yep.

19 Q. All right. Tell me about those.

20 A. Damon is a manager, and I can only recall  
21 seeing him one time.

22 Q. So I want to make sure I got -- understand you  
23 clearly, so correct me if I'm wrong -- correct my  
24 understanding. You've only interacted with him one time  
25 or you've only seen him on one day?

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1 A. I've only seen him once when I was working.

2 Q. Did you have any interaction with Damon during  
3 the one instance?

4 A. Not that I can recall.

5 Q. Did you have any conversations with him?

6 A. Actually, I do remember having a conversation  
7 with, I believe it to be Damon. He -- I was on stage  
8 and when I came off of stage, he approached me and he  
9 told me that I had to go change my bottoms because they  
10 weren't appropriate or whatever the case was. He just  
11 asked me if I could change them.

12 Q. Did you change them?

13 A. Yes.

14 Q. What was wrong with your bottoms?

15 A. I don't think I was double-layered -- or I'm  
16 not 100 percent sure. I can't remember.

17 Q. So you just recall that Damon told you to go  
18 change your bottoms, right?

19 A. Yes.

20 Q. And you're not exactly sure what the issue with  
21 your bottoms was at the time, right?

22 A. Yes. I just did it because I didn't want get  
23 in trouble.

24 Q. And so you went to the locker room, right?

25 A. Yes.

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1 Q. And what did -- did you put on like a  
2 different --

3 A. Yeah. I just changed my whole entire outfit,  
4 yes.

5 Q. Did Damon mention anything about complying with  
6 any laws?

7 A. Not at the time.

8 Q. Aside from that one interaction with Damon  
9 Jackson, did anyone else at the club ever tell you that  
10 you had to go change your attire?

11 A. Not change my attire, but there were remarks  
12 about how I wore my attire.

13 Q. What were those remarks?

14 A. The remarks were that I had to have my top off  
15 on occasion -- in instances. As in, it was mandatory  
16 for you to have your top off when you were on stage and  
17 when you were interacting with customers.

18 Q. I guess my question was a little different.  
19 I'm talking about your choice of attire?

20 A. Could you repeat the question?

21 Q. Sure. Aside from this interaction that you had  
22 with Damon where you were told to go change your  
23 bottoms, did any other manager tell you to go change  
24 your attire, your shoes, your top, your bottoms?

25 A. I wasn't asked to change, but I was asked to

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1 take it off.

2 Q. Okay. So I'm just asking you about the  
3 changing part.

4 A. No.

5 Q. So no one ever told you, Hey, I don't like  
6 whatever -- black tops, go change that to a green top or  
7 something, right?

8 A. No.

9 Q. Did you ever have any interactions with the  
10 DJs?

11 A. Yes.

12 Q. Do you recall their names?

13 A. No.

14 Q. What were your interactions like with the DJs?

15 A. I only remember one DJ, and whenever you got  
16 there, you had to clock in with the DJ, and you also had  
17 to tip out the DJ. So that was what my interactions  
18 were.

19 Q. Tell me about the clock in part.

20 A. So I was 18, which meant I was underage. So  
21 whenever I got there, I had to go clock in and let them  
22 know what time I was ready to be on the floor in order  
23 for them to calculate how much I would have to pay. And  
24 then, I had to get a wristband because I was under 18.

25 Q. You were under 18?

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1           A. I mean, I'm sorry, I was under 21. Sorry,  
2       sorry, sorry.

3           Q. It's okay.

4           A. Yeah, I was under 21. I was 18, so I had to  
5       wear a wristband.

6           Q. Why did you have to wear a wristband?

7           A. To let people know that I wasn't allowed to  
8       drink alcohol and that I was under 21.

9           Q. Did that wristband interfere with your ability  
10      to do your job as a performer?

11          A. Not personally. It did -- did not.

12          Q. So the whole purpose of the wristband was just  
13      to let people at the bar know you can't drink because  
14      you're under 21 --

15          A. Yes.

16          Q. -- right?

17          A. Yes.

18          Q. Are there any other steps that had to be taken  
19      during the clock-in process?

20          A. No, you just come in and it was frowned upon if  
21      you weren't, like, look ready, as in hair and makeup  
22      done. So that's the only thing I can think of is that  
23      it was basically frowned upon if you took your time in  
24      the dressing room. Whitey didn't want people gathering,  
25      sitting. He wanted them out walking the floor, so it

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1 was a quick process. You get in, get out.

2 Q. Did anyone at Heartbreakers prevent you from  
3 getting -- you know, putting on your makeup and doing  
4 your hair at home before you got to the club?

5 A. Could you repeat that question?

6 Q. Sure. Did anyone at Heartbreakers prevent you  
7 from putting yourself together, doing your makeup, doing  
8 your hair at home before you came to the club?

9 A. Did anyone prevent me from getting ready at  
10 home?

11 Q. Yeah.

12 A. No.

13 Q. Let me put it like this. Did anyone require  
14 that you put on your makeup, do your hair, get ready at  
15 the club after you clocked in?

16 A. No.

17 Q. So you were free to also do all that  
18 preparatory work at home before you clocked in, right,  
19 if you wanted?

20 A. If you wanted, yes.

21 Q. What was your preference?

22 A. I would usually do it at home, for the most  
23 part.

24 Q. How long was that process, on average?

25 A. Are you referring to me getting ready?

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1 Q. Yeah, just getting ready to go out on the floor  
2 as far as, you know, your appearance, your hair and  
3 makeup.

4 A. An hour.

5 Q. An hour. How often would you do this hour-long  
6 routine at the club?

7 A. I didn't do it at the club, I did it at home.  
8 I got ready at home.

9 Q. So you never once actually got ready at the  
10 club?

11 A. No.

12 Q. So did you ever have an issue with Whitey  
13 telling people to hurry up in the dressing room?

14 A. I saw it happen, yes.

15 Q. But it never personally happened to you, right?

16 A. No.

17 Q. We were talking about DJs a little bit earlier.  
18 You mentioned tip out the DJ, what does that mean?

19 A. Tip out means that basically you would give the  
20 DJ X amount of money, whatever you felt was generous.  
21 And you would just give it to him, and that was that.  
22 And you know, he would just -- you would just do your  
23 job, go on stage, whatever. If you didn't tip him out,  
24 it was very, very frowned upon. You got bullied. You  
25 know, you got very, very bad songs. You got very, very

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1 bad, like, sequence, as in, like, what times you would  
2 dance at. Everybody tipped out the DJ because it  
3 just -- it was just an unwritten rule that if you didn't  
4 do it, you know, Whitey or the DJ himself would, you  
5 know, almost initiate, Hey, go tip out the DJ like it  
6 was normal.

7 Q. Did anyone at Heartbreakers ever expressly tell  
8 you, Hey, you've got to go tip out the DJ?

9 A. Yes, Whitey.

10 Q. When did Whitey tell you that?

11 A. I couldn't tell you a date, but it was when I  
12 worked there.

13 Q. Can you kind of set the scene?

14 MS. REZAZADEH: Objection, vague.

15 Q. (BY MR. KING) In other words, did this happen,  
16 say, when you were, you know, brand new to the club, was  
17 it just on a random night, when --

18 A. It happened when I was working there. I worked  
19 there for seven shirts, so it was just -- it was just  
20 known. He told me to do it one night when I was  
21 working.

22 Q. Had you not tipped out the DJ?

23 A. Not yet, I hadn't. At the time, I hadn't got  
24 to it yet.

25 Q. Was there any explanation offered as to why --



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1 A. No.

2 Q. -- this DJ needed a tip?

3 A. It's just -- it was just something that  
4 everybody did. We just tipped out the bartenders and  
5 tipped out the DJs out of -- for whatever reason, you  
6 just did it. You just didn't question people.

7 Q. Do you know if there was any kind of, like,  
8 formal reprimand that you would have got if you would  
9 have said, I don't have feel like tipping the DJ?

10 A. Could you repeat that question?

11 Q. Sure. Was there any sort of formal reprimand  
12 that Heartbreakers would have given you if you just  
13 said, Yeah, I don't feel like tipping the DJ?

14 A. Yeah, you would probably get -- you know,  
15 Whitey would probably basically -- not force you, but  
16 make you feel imposed. Obviously, there's nothing they  
17 could do legally because it wasn't in the contract, but  
18 if you didn't do it, it was just like -- I don't really  
19 know because I always did it, so I can't really answer  
20 that question. I didn't -- I didn't want to risk  
21 getting fired from my only source of income, so I just  
22 did it.

23 Q. So if I understand you correctly, it was -- it  
24 was more of a feeling of being imposed upon?

25 A. Obligation.

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1 Q. Obligation?

2 A. Yes.

3 Q. Do you know if any other dancers didn't tip  
4 DJs?

5 A. No, everyone tipped the DJ.

6 Q. And how do you know that?

7 A. Because I saw it happen.

8 Q. When would these tips be delivered to DJs?

9 A. Usually whenever people would leave. So  
10 different girls leave at different times. Whenever you  
11 left, you would just go up there and tell him, Hey, I'm  
12 leaving or just give him the money and that's it.

13 Q. Earlier, you mentioned that if you didn't tip  
14 DJs, they would play bad songs?

15 A. Yes.

16 Q. What is a bad song?

17 A. I guess it depends on a preference.

18 Q. So what's a bad song to you?

19 A. Something that's, you know, super -- in my  
20 opinion, something that's very slow, you know, boring,  
21 it doesn't pique the customer's interest and it doesn't  
22 allow you to work the way you want to work whenever the  
23 environment isn't up to standard -- to your own  
24 standard.

25 Q. Did a DJ ever play a bad song because you

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1 didn't tip?

2 A. I always tipped.

3 Q. Have you ever seen a DJ play a bad song for  
4 somebody else?

5 A. I wouldn't know because I don't know what other  
6 people's preferences are on bad songs.

7 Q. So I guess I'm just sort of confused how you  
8 came to know that a bad song would be played.

9 A. So basically, if -- in my opinion, a bad song  
10 is a super slow song. So what I'm saying is, if  
11 somebody didn't tip the DJ and they got played a bad  
12 song, I wouldn't know that it was a bad song because it  
13 could be a good song to them. It's just preference, so  
14 I can't say.

15 Q. Did somebody tell you, Hey, look, if you don't  
16 tip the DJ --

17 A. Yes.

18 Q. -- he's going to play songs you do not like?

19 A. Absolutely.

20 Q. Who told you that?

21 A. I'm not sure, just one of the dancers there.

22 Q. So one of the other dancers was like, Hey,  
23 look, you've got to tip the DJ?

24 A. Yes.

25 Q. Do you remember that dancer's name?

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1 A. I don't.

2 Q. Do you remember her stage name?

3 A. I don't.

4 Q. Do you remember what she looked like?

5 A. I don't.

6 Q. Was this before or after Whitey talked to you  
7 about DJ tipping?

8 A. This was before.

9 Q. How did that conversation come about with the  
10 dancer?

11 A. Just random. I was new, so she was just giving  
12 me a little bit of an insight.

13 Q. Do dancers kind of tell other dancers how --  
14 how the club works?

15 A. Yes.

16 Q. So did you have any other conversations with  
17 other dancers about what goes on in the club and how it  
18 works?

19 MS. REZAZADEH: Objection, vague.

20 Q. (BY MR. KING) As far as any expectations are  
21 concerned.

22 MS. REZAZADEH: Same objection.

23 A. I mean --

24 MS. REZAZADEH: Go ahead.

25 A. I mean -- could you repeat the question one

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1 more time?

2 Q. (BY MR. KING) Sure. Can you recall having any  
3 other conversations with other dancers about how the  
4 club works?

5 MS. REZAZADEH: Same objection.

6 A. So I'm just going to say -- I can't remember a  
7 specific conversation, but there was conversation of,  
8 you know, how things were ran, as in, you know, This is  
9 how things go. You tip out the DJ, you tip out the  
10 bartenders. You know, basically, you take care of them,  
11 they take care of you. I didn't even -- I wasn't even  
12 allowed to drink, and I still tipped out the bartenders.

13 So there was just, like, little underlying  
14 rules that weren't written that you just followed  
15 because you didn't want to be the one that was causing a  
16 scene because, you know, if there's five people tipping  
17 out the DJ and one not, what do you think they're going  
18 to do with that one?

19 Q. (BY MR. KING) I'm not sure.

20 A. Fire them. Fire them. Fire them.

21 Q. Do the DJs have the power to fire dancers?

22 A. No.

23 Q. Earlier, you said that it was explained to you  
24 by other dancers that tipping was kind of like, You take  
25 care of me, I take care of you. What does that mean?

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1           A. That is basically as, you know, like I said  
2 earlier, you tip out the DJ, and he plays really good  
3 songs that everybody likes and is familiar with. And I  
4 don't know about bartenders because I didn't drink, but  
5 I just did it because everybody else did it and they  
6 said to do it, so...

7           Q. And everybody else are other entertainers,  
8 right?

9           A. Yes.

10          Q. Was there a set amount that you tipped DJs?

11          A. I know for sure it was a minimum \$20. He even  
12 made a remark to me -- the DJ himself -- I think I tried  
13 to give him two fives and he said, This is all? So I  
14 gave him ten more and then I just left.

15          Q. And I might have already asked you this  
16 question, but do you know this DJ's name?

17          A. I don't.

18          Q. Do you know what he looked like?

19          A. Yes, he's the DJ that's been there forever.  
20 He's really big and he has long hair.

21          Q. So you gave him two fives, and you were like,  
22 Yeah, that's it?

23          A. Yeah -- no, he said -- he said, Is that it? He  
24 was like, Is that it? And I was like, I'll just give  
25 you more, then.

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1 Q. Did you give him more?

2 A. Yes, I did.

3 Q. How much more did you give him?

4 A. Doubled it.

5 Q. So you gave him the \$20?

6 A. Yes.

7 Q. You mentioned tipping waitresses?

8 A. Bartenders.

9 Q. And bartenders, okay. Tell me how -- how that  
10 worked.

11 A. So basically, I would just do the same thing I  
12 did with the DJ. I would go and I would just put the  
13 tip in the tip jar and just carry on with my business.  
14 I didn't really know anybody as a bartender because I  
15 didn't drink. I just tipped and left.

16 Q. So is your understanding that you had to tip  
17 bartenders and waitresses, right?

18 A. Not waitresses. I never tipped a waitress,  
19 just bartender and DJs.

20 Q. Just bartenders. So it's your understanding  
21 you tipped bartenders, right?

22 A. Yes.

23 Q. And you would do so by just putting money in  
24 their tip jar?

25 A. Yes.

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1 Q. Did a bartender ever demand money from you?

2 A. No.

3 Q. How much money would you tip them?

4 A. I can't say.

5 Q. Can you just ballpark, was it like a buck, five  
6 bucks?

7 A. No, maybe like ranging between five to 30.

8 Q. Am I understanding you correctly a that none of  
9 the managers ever said, Hey, Daisy, go tip the bartender  
10 over there?

11 A. Yes, Whitey did tell me to tip out the DJs.

12 Q. What about bartenders?

13 A. No, not personally to me because I wasn't even  
14 allowed to drink, so...

15 Q. So I hate to ask the question again. Why did  
16 you tip bartenders, then?

17 A. It was just an obligation. You know, if you  
18 didn't do it, you were just frowned upon. It was just  
19 one of those things that was just understood. You just  
20 did it because everyone else did it and you didn't want  
21 to be the one that didn't do it.

22 Q. Did anyone with the club ever give you a  
23 written schedule?

24 A. No.

25 Q. Did anyone with the club ever say, Hey, Daisy,



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1 you need to be here on a Wednesday or Friday or  
2 something like that?

3 A. They never gave me a written schedule, but once  
4 you were in, you had to stay a minimum of eight hours.

5 Q. I understand. I'm just asking you if anyone  
6 ever said, Hey, you must perform on some given day?

7 MS. REZAZADEH: Objection, asked and  
8 answered.

9 A. No.

10 Q. (BY MR. KING) Did anyone ever tell you that  
11 you could not perform on some given day?

12 A. Yes.

13 Q. And when was that?

14 A. The day I got fired.

15 Q. Before -- before you got let go?

16 A. No.

17 Q. Did anyone ever tell you you have to report at  
18 a certain hour?

19 A. No.

20 Q. Did you ever work any doubles?

21 A. No.

22 Q. Did you ever have to leave early?

23 A. You weren't allowed to leave early.

24 Q. And why is that?

25 A. Because you would either get fired -- they just

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1 didn't let you leave early. They would give you an  
2 ultimatum. If you want to leave early, then, okay,  
3 either one, have to pay an insane amount of money or you  
4 would get fired. There is no in between.

5 Q. Did you ever try to leave early?

6 A. No.

7 Q. When -- who communicated to you this leave  
8 early restriction?

9 A. Whitey, himself, basically told me that if you  
10 want to leave early, they would do a calculation of how  
11 many estimated times you would be on stage, and then  
12 that would be \$20 per time. So if it was a Monday night  
13 and it's like 7:00 and we don't close until 2:00, well,  
14 I'm going to be on stage 20 to 40 more times. That's  
15 like --

16 Q. You would be on stage 20 to 40 times?

17 A. Around 20, yeah. 20 to 30, depending on, you  
18 know, if there's only five girls there, rotation is very  
19 small. And there needs to be somebody on stages at all  
20 times, so it just varies with the day, the crowd, the  
21 time.

22 Q. So in order to leave early, is it your  
23 testimony that you could do so, but you could only do so  
24 if you pay to miss the stage rotations that were to take  
25 place for the rest of your time?

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1 A. Or you were fired.

2 Q. And Whitey told you that you would be fired if  
3 you didn't pay this --

4 A. He didn't say you'd be fired if you didn't pay  
5 the fee, he said you'd be fired if you wanted to leave  
6 and you didn't want to pay.

7 Q. When did he tell you this?

8 A. In a conversation in the time that I worked  
9 there, random. Just random.

10 Q. Did you talk a lot to Whitey?

11 A. I had a few conversations with him.

12 Q. Were all these conversations about rules and  
13 restrictions?

14 A. For the most part.

15 Q. How did they come about, these conversations?

16 A. Just random. Maybe I would ask him a question  
17 about something because I was very new. I had only  
18 danced seven days before, so just me trying to get a  
19 grip on what the rules were and what was allowed and  
20 what wasn't.

21 Q. Was Whitey mean to you while explaining any of  
22 this?

23 A. No, he wasn't mean.

24 Q. He's kind of a big, older guy, isn't he?

25 A. Yes.

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1 Q. He's kind of grandfatherly-looking, isn't he?

2 A. Yes.

3 Q. Was he impolite towards you while explaining  
4 any of this?

5 A. He was impolite and what's the word? He was  
6 impolite and inappropriate during one instance that I  
7 can remember.

8 Q. Tell me about that instance.

9 A. The day that I went in to apply, he said,  
10 Okay -- well, I came with my dance bag, so ready  
11 because -- you know, in case I did get hired. Well, he  
12 said, Okay, let's see. Put your outfit on and let me  
13 look at you.

14 Q. Uh-huh.

15 A. Okay. So I went to the dressing room and it  
16 was just myself in there. And once I finished, I told  
17 him that I was ready. So he came into the dressing room  
18 and it was just me and him, and he was standing probably  
19 about, like, I don't know, two to three feet in front of  
20 me, and he asked me to do a 360.

21 So I did a 360, and then he asked me to  
22 remove my top so he could see what I looked like naked.  
23 And then he told me that I looked really, really good  
24 and that he wants me on the floor right now.

25 Q. And did you go and perform on the floor?

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1 A. Yes.

2 Q. As a dancer, is your performance -- excuse me,  
3 is your appearance something that is important to your  
4 work?

5 A. Yes.

6 Q. Why is that?

7 A. Because guys don't want to talk to ugly girls.  
8 I don't really know the answer. Guys prefer girls that  
9 look pretty, I guess.

10 Q. Is selling your appearance pretty much part of  
11 the job of being the dancer?

12 A. Yes.

13 Q. Do more attractive women -- if you know, do  
14 more attractive women make more money than less  
15 attractive dancers?

16 MS. REZAZADEH: Objection, calls for  
17 speculation. You can answer, Hailey.

18 A. Could you repeat the question one more time?

19 Q. (BY MR. KING) Sure. Do you know whether less  
20 attractive dancers make less money than the more  
21 attractive dancers?

22 MS. REZAZADEH: Same objection.

23 A. I don't -- I don't know.

24 Q. (BY MR. KING) Did you ever hear any dancers  
25 talking about their appearance and how it affects their

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1 ability to make money?

2 A. No.

3 Q. Did you ever have those conversations with  
4 anyone else?

5 A. No.

6 Q. What do dancers do to earn a living?

7 MS. REZAZADEH: Objection, vague.

8 Q. (BY MR. KING) Just explain it to somebody who  
9 has, you know, no idea.

10 MS. REZAZADEH: Objection, calls for a  
11 narrative.

12 Hailey, I don't mean to throw you off  
13 with my objections. You can always answer unless I tell  
14 you not to.

15 THE WITNESS: Okay.

16 A. So explain what dancers do to somebody who  
17 doesn't know, is that what you said?

18 Q. (BY MR. KING) Yeah, because a lot of people  
19 have no idea what dancers actually do.

20 A. They go on stage, look nice, look good, come  
21 off stage, be super friendly to guys, act like you like  
22 them, give them a lap dance, try to get as much money as  
23 you can, and that's about it.

24 Q. It's a lot of work, isn't it?

25 A. Yes. Physically, yes. And mentally,

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1 definitely mentally.

2 Q. Because you've got to be on in order to  
3 approach strangers, basically, right?

4 A. Yes.

5 Q. So let's start with on stage. Did anyone at  
6 the club -- aside from what you've already told me about  
7 being topless, did anyone at the club ever tell you  
8 specifically how to dance on stage?

9 A. No.

10 Q. Did anyone with the club ever train you how to  
11 dance?

12 A. No.

13 Q. Did anyone with the club ever, you know,  
14 critique your performance and say, you know, I don't  
15 like your pole routine?

16 A. Personally, no. I've heard of it, yes.

17 Q. What have you heard?

18 A. That you have to be active. You can't just be  
19 boring, or you know, lazy. Whitey didn't like lazy  
20 girls. He made that very clear. He didn't want lazy  
21 girls. Everyone just kind of knew, and they passed it  
22 on. Like, you know, Hey, don't be lazy, you know,  
23 Whitey will say something. So you couldn't just -- just  
24 be mellow or boring. You had to be active and act like  
25 you like it, basically.

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1 Q. Do you know if that was -- that expectation was  
2 at all true for any of the other managers?

3 A. I would say yes.

4 Q. And what's your basis for saying yes?

5 A. Because all of the managers coincide together.

6 Q. Did -- did you ever work alongside any of these  
7 other managers?

8 A. Yes.

9 Q. Do you recall which one?

10 A. Peggy's husband.

11 Q. I'm talking about the floor managers right now.

12 A. Oh, just Whitey.

13 Q. Did you ever work any dayshifts?

14 A. No.

15 Q. So correct me if I'm wrong, it sounds like a  
16 lot of your -- the expectations that we've been talking  
17 about were from Whitey?

18 A. Yes.

19 Q. And you're not sure if the other floor managers  
20 had similar expectations?

21 MS. REZAZADEH: Objection, misquoting the  
22 deponent.

23 A. I'm not 100 percent sure.

24 Q. (BY MR. KING) We would just have to ask  
25 dancers who worked alongside those other managers,



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1 right?

2 A. Yes.

3 Q. Okay. So on stage, how would you make money on  
4 stage?

5 A. Because I was a good dancer.

6 Q. How would that money come to you?

7 A. You know, just regular stuff like -- I'm sorry,  
8 I don't know. Just -- you would just go on stage and  
9 when people would walk up to the stage, you would just,  
10 you know, dance on them and just look good. Just look  
11 good. As long as you looked good, you made money. And  
12 as long as you were active, you made money.

13 Q. So putting on a good dance was important for  
14 you to make money, right?

15 A. I wouldn't say a good dance, but you know, if  
16 you looked good, then, yes, you would make money. As  
17 long as you looked good with what you were doing, you  
18 made money. You didn't have to be good at it.

19 Q. So is it true that enthusiasm matters when  
20 you're on stage?

21 A. Yes.

22 Q. Even if you're not a skilled dancer?

23 A. Yes.

24 Q. So performers who don't really, like, put on a  
25 show, for lack of a better term, may make less money on

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1 stage, right?

2 MS. REZAZADEH: Objection, calls for  
3 speculation.

4 A. Ideally, yes.

5 Q. (BY MR. KING) But you were a good -- good  
6 performer on stage, in your assessment, true?

7 A. True.

8 Q. Were you a -- were you a -- or what is a good  
9 dancer on stage?

10 A. I wasn't a good dancer. I was a terrible  
11 dancer. I didn't even know how to dance. I just was  
12 able to fake it until I made it. I just looked really  
13 good, and I had a really nice physique that men liked,  
14 so it was easy for me to make money.

15 Q. Understood. And I'm not trying to embarrass  
16 you with these questions, it's just --

17 A. I'm not embarrassed.

18 Q. I don't you to feel that way.

19 A. I'm not embarrassed. No, it's okay.

20 Q. This is what the case is about.

21 A. It's okay.

22 Q. I get it, dancing is -- it is a job.

23 Okay. And you would keep the money that  
24 customers would put on the stage for your on stage  
25 performance, right?

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1 A. Yes.

2 Q. Did anyone after a stage routine come and take  
3 any of the money that was on the tip rail?

4 A. No.

5 Q. You just put it in your purse, right?

6 A. Yes.

7 Q. So when you weren't performing on stage, you  
8 were on the floor, right?

9 A. Yes.

10 Q. What was your approach to working on the floor?

11 MS. REZAZADEH: Objection, vague.

12 Q. (BY MR. KING) Or did you have an approach?

13 A. I didn't have, like, a set approach that I did.  
14 I just did my own thing and if I wanted to talk to you,  
15 I would talk to you. And if I didn't, then I didn't.

16 Q. And again, these might be stupid questions, but  
17 I've got to ask. Did the club -- did anyone at the club  
18 ever give you a list of customers that you had to go  
19 perform for?

20 A. No. Not me, personally.

21 Q. Was there ever like a line or queue of  
22 customers who just come in and it was like, Oh, hey,  
23 Daisy, go perform for these five guys or girls?

24 A. No.

25 Q. How would you identify which customers to

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1 approach?

2 A. The rich ones, but I guess -- usually, in the  
3 strip club, a rule of thumb is that if somebody tips you  
4 on stage, they want to see you after. So you would kind  
5 of follow that, and then obviously, I am going to talk  
6 to rich guys, so...

7 Q. And that just makes sense. So is performing on  
8 stage basically like a way to get some more visibility  
9 within the club?

10 A. Yes.

11 MS. REZAZADEH: Objection, calls for  
12 speculation.

13 Q. (BY MR. KING) And so after a performance on  
14 stage, some guy throes up some fives and tens or  
15 something, you might approach him after you're done with  
16 the stage routine, right?

17 A. Yes.

18 Q. How would you identify rich customers, just out  
19 of curiosity?

20 A. You know, okay --

21 Q. Maybe, but I don't know.

22 A. I don't know. Heartbreakers is in a location  
23 where it's by the plant. So obviously, if they have  
24 plant attire on, it was just -- you know, plant guys  
25 make a lot of money, so definitely that. Obviously, if

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1 they came in a suit, that too. You know, business -- a  
2 lot of people do, like, business meetings. Even in  
3 Colorado, I worked dayshift at Colorado. Just how they  
4 dressed.

5 Q. So you would evaluate kind of like how they  
6 dressed. Anything else that kind of helped you get a  
7 read on who was in the club?

8 A. Body language, just how everybody is meshing  
9 together and how they're acting. And you know, me,  
10 personally, I would watch before I went up to them,  
11 so...

12 MR. KING: Does the reporter need a break?

13 THE REPORTER: If you're offering, I  
14 wouldn't mind taking one.

15 MR. KING: Okay. I figured. You want to  
16 take, like, about a five-minute break?

17 THE REPORTER: Please and thank you.

18 Off the record at 10:11.

19 (Break taken from 10:11 a.m. to 10:25 a.m.)

20 THE REPORTER: Back on the record at 10:25.

21 Q. (BY MR. KING) All right. Ms. Chapman, we are  
22 back. Heartbreakers didn't pay you for any of the hours  
23 that you worked at the club, right?

24 A. No.

25 Q. They didn't pay you for every dance performance

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1 that you gave on stage, right?

2 A. No.

3 Q. And they didn't pay you because you performed  
4 for any given customer, right?

5 A. No.

6 Q. And they just didn't pay you flat out anything?

7 A. No.

8 Q. So can you explain to the jury how you made  
9 money at Heartbreakers?

10 A. I made money at Heartbreakers because it was  
11 enforced to be active and interact with customers,  
12 whether you liked it or not. That was just what you did  
13 and what everybody knew to do.

14 Q. If you didn't interact with customers, you  
15 wouldn't make any money, right?

16 A. Correct.

17 Q. Did anyone ever tell you that, you know, you  
18 couldn't go and sit on a couch and look at your phone?

19 A. Yes.

20 Q. Who?

21 A. Whitey.

22 Q. Can you set the scene for me? Tell me how that  
23 transaction happened.

24 A. Yes, there was an instance where I was sitting  
25 on my phone, just -- you know, just whatever. And you

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1 know, Whitey had approached me and let me know, Hey, you  
2 know, you can't just sit here. You have to work.

3 Q. And what was your response?

4 A. Okay.

5 Q. Did you just sit there?

6 A. Well, I didn't just sit there, but I was like,  
7 Okay. And then -- he was like, Okay. And you know, he  
8 just walked off, and I just got up and just walked  
9 around.

10 Q. I guess I'm kind of confused. Was he basically  
11 saying, like, Look, you're not going to make any money  
12 if you're just sitting around or I'm telling you to get  
13 up and go perform?

14 A. No, he was telling me. He was like, Hey, you  
15 can't just sit here, you have to be working.

16 Q. Did he say why?

17 A. No.

18 Q. The club didn't promote any of your  
19 entertainment, right?

20 MS. REZAZADEH: Objection, vague.

21 A. I'm not sure what that means.

22 Q. (BY MR. KING) They didn't, like, post  
23 advertisements on Facebook --

24 A. No.

25 Q. -- saying, Hey, Daisy is here, right?

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1 A. No, not that I'm aware of.

2 Q. So did you do anything to market yourself  
3 within the club or promote your services?

4 A. No.

5 Q. Is my understanding correct that the -- you  
6 basically just approach customers at your own leisure?

7 A. It wasn't at your own leisure, but it was you  
8 approach customers because you had to.

9 Q. So I have a question. So you produced cell  
10 phone video, do you recall that?

11 A. I'm not sure which video.

12 Q. Okay. I'll show you a still.

13 A. Uh-huh.

14 Q. Hold on. Can you see my screen?

15 A. Yes.

16 Q. And this is a still from a video clip labeled  
17 Kibodeaux 000090. Tell me about this video, this clip.

18 A. I have no idea. I don't even know who that is.

19 Q. Can you see this video?

20 A. Yes.

21 Q. You have no idea where this came from?

22 A. I know where it came from, but I don't know who  
23 that is.

24 Q. Where did it come from?

25 A. That's Heartbreakers.



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1 Q. Right. But I meant who is on the other side of  
2 this cell phone taking this video?

3 A. I didn't. I don't know. I think that the girl  
4 with the blonde hair is taking the video.

5 Q. So you had no involvement in this video?

6 A. No.

7 Q. And you have no idea who was just pictured  
8 there, right?

9 A. No.

10 Q. What things would affect your ability to make  
11 money at the club?

12 A. Circumstances. So you know, it was just all  
13 circumstantial if you made money. You know, people  
14 aren't going to come to a place that looks like a shack.  
15 You know, it was all what the club presented itself to  
16 be.

17 So basically, you know, you made money if  
18 everything was lined up correctly, you had the right  
19 crowd, the DJ was playing the right music, there was  
20 good lighting, the ambience was set correctly, and  
21 everybody was in the same tune, you know, then you were  
22 able to, you know, try to make your money how you would.

23 Q. Sure. Did customer volume ever fluctuate?

24 A. Yes.

25 Q. Do you know what things might have caused

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1 customer volume to fluctuate?

2 A. Do I know what would cause customer volume to  
3 fluctuate?

4 Q. Yes, ma'am.

5 MS. REZAZADEH: Objection, calls for  
6 speculation.

7 A. Well, I don't really know what kind of answer  
8 you're looking for. I mean, whether --

9 Q. (BY MR. KING) Let me ask it a better way. Did  
10 you ever work slow nights?

11 A. Yes.

12 Q. Some nights there were fewer customers than on  
13 other nights, right?

14 A. Yes.

15 Q. And I assume you also worked nights when the  
16 club was just packed, right?

17 A. Yes.

18 Q. What -- what elements caused the club to be  
19 packed versus less packed --

20 MS. REZAZADEH: Same objection.

21 Q. (BY MR. KING) -- in your experience?

22 A. The energy, the vibes. You know, obviously, if  
23 the club looks packed from the outside, people are going  
24 to want to come inside. So when you came inside, it was  
25 all basically a vibe, I guess you could call it, whereas

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1 everybody was just having a good time. You know, the  
2 scene was good, the lighting was good, music was good.

3 Q. And how would that affect your ability to make  
4 money?

5 A. I would just take advantage of what the club  
6 was providing.

7 Q. Sure.

8 A. As in music, the stage, the pole.

9 Q. Right.

10 A. And I would just --

11 Q. So when there were a lot of customers at the  
12 club, would it be the case that you would make way more  
13 money?

14 A. Not necessarily.

15 Q. Why is that?

16 A. You know, just because there was a lot of  
17 people doesn't mean that you would make a lot of money,  
18 you know, those people might not want to give you money.  
19 So it just depends.

20 Q. It depends on what the customer is there for,  
21 right?

22 A. Yes.

23 Q. Is it true that some customers go to  
24 Heartbreakers just to, like, hang out and have a beer  
25 with their friends and don't pay for any dances?

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1 A. Yes.

2 Q. You kind of rolled your eyes. Is that  
3 something that you ran into?

4 A. Sometimes, yes.

5 Q. Would that bother you?

6 A. Yes.

7 Q. Why?

8 A. I just feel like, you know, the girls that are  
9 dancers are only there for one reason, and that's to pay  
10 bills. And whenever a man comes in and wants to have a  
11 beer, well, you can have a beer at a bar. This is a  
12 strip club where, you know, girls want to make money.  
13 So if they didn't want to pay money, it was just like,  
14 why are you here?

15 Q. Right. Was that also true that customers come  
16 in just to watch? I don't know, like --

17 A. The watchers? Yes.

18 Q. The watchers?

19 A. Yes.

20 Q. What are the watchers?

21 A. The watchers. They are just the watchers.  
22 They would just watch.

23 Q. Just sit at a table and just watch everybody,  
24 not pay for a single dance?

25 A. Yes.

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1 Q. Were there nights when there were, like, a lot  
2 of watchers versus -- I don't know, what's the opposite  
3 of a watcher, a payer?

4 A. I guess so. Not that I know of. I didn't  
5 really, like, keep track of how many watchers we had on  
6 nights.

7 Q. Sure.

8 A. It just varied, whoever came in.

9 Q. So did the club do anything to draw in  
10 customers who were willing to pay for dances?

11 A. Not that I know of. Maybe they had promotions,  
12 I could say, that I've seen on -- what's the bulletin  
13 board or the sign outside, whatever you want to call it.

14 Q. Sure. I was just wondering if there's any  
15 specific thing that the club did or could have done to  
16 draw in customers who would warrant to pay for dancers?

17 A. Yes, they did do certain things. Like, they  
18 would only pay a certain type of music to draw in a  
19 certain type of crowd.

20 Q. What else?

21 A. Nothing really that I can think of at this  
22 moment.

23 Q. So we already talked about how if you were on  
24 the floor, you would kind of identify who was -- which  
25 customer might have had money and then you would

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1 approach them, right?

2 A. I mean, yeah if they had money -- if they  
3 looked like they had money, I would approach them, but  
4 that doesn't limit me to only approaching men that I  
5 thought had money because even if there was men that I  
6 thought didn't have money, I still had to engage with  
7 them.

8 Q. How would you engage with them?

9 A. You just, I don't know, walk up to them. Some  
10 girls would ask if they want company. I would just walk  
11 up and sit with them. It didn't really matter. If they  
12 didn't like me, they weren't going to say it, so...

13 Q. Fair enough. Did any customers ever pay you  
14 just to sit and hang out with them?

15 A. Yes.

16 Q. How would you get paid for that?

17 A. They were just paid -- pay me in either funny  
18 money or regular money.

19 Q. How would that amount of money paid for your  
20 time be decided?

21 A. However much I felt like I wanted to charge.

22 Q. Was that based on the amount of time or just  
23 kind of like whatever you thought was appropriate?

24 A. Whatever I thought was appropriate.

25 Q. Did you prefer customers who just paid for your

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1 time?

2 A. Yes.

3 Q. Why is that?

4 A. It's easier.

5 Q. Did you have any regulars?

6 A. No.

7 Q. That's probably a bad question. Are you  
8 familiar with what a regular is?

9 A. Yes.

10 Q. Do some dancers have regulars?

11 A. Yes.

12 Q. How does one develop a regular customer base?

13 A. A guy comes in, he likes what you look like,  
14 y'all hit it off good, you tell him to come back and see  
15 you, he comes back and then you have a regular.

16 Q. And I take it in the days that -- how many days  
17 did you perform at Heartbreakers?

18 A. Seven.

19 Q. You probably didn't have the opportunity to  
20 develop --

21 A. No, I didn't have the opportunity.

22 Q. Okay. Were there any nights during the seven  
23 days where you left the club with less money than when  
24 you came in?

25 A. No.

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1 Q. Do you recall about how much money you made in  
2 the roughly seven days that you performed at  
3 Heartbreakers?

4 A. All together?

5 Q. Yes, ma'am.

6 A. From like seven shifts, maybe upwards to like  
7 \$5,500.

8 Q. \$5,500?

9 A. Maybe \$6,000, \$7,000, somewhere around there.

10 Q. That's pretty good.

11 A. Thank you.

12 Q. That's very impressive. How was most of that  
13 money paid to you?

14 A. Cash, funny money.

15 Q. Funny money?

16 A. Funny money was very, very common, so...

17 Q. Did you -- did you have a preference for cash?

18 A. Obviously, yes, I did because funny money you  
19 had to pay the club for the work that you did, so...

20 Q. Did you ever tell any customers during your  
21 time at Heartbreakers, Hey, I'd rather just have cash?

22 A. Yes.

23 Q. Did they give you cash?

24 A. Some did, some didn't. It's really just  
25 whatever they had on -- excuse me.



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1 Q. Sure.

2 A. -- whatever they had on them.

3 Q. And you were also paid -- well, explain to me  
4 how credit cards work as far as paying for your  
5 entertainment.

6 A. Credit cards? Don't quote me on this because I  
7 wasn't right there with them, but basically, from my  
8 knowledge, they would go ask to pull money out and they  
9 would get funny money in exchange. And then that funny  
10 money, they would give it to us. And then whenever we  
11 would get the funny money at night, we would cash it in  
12 and there would be a percentage taken out.

13 Basically, they would take \$5 out of --  
14 because one funny money was worth \$25 flat rate. And  
15 then whenever we got it, it was only worth \$20 to us  
16 because they automatically take \$5 off of each funny  
17 money. And then whenever you wanted to cash it in -- so  
18 say I have four funny moneys, that's \$80 because they're  
19 each worth, like, \$20 after they take out the \$5.

20 Q. Okay.

21 A. So say I have four funny moneys, that's \$80.  
22 Well, I would only get back \$74 because they would -- or  
23 \$70 whatever because they would take out \$1 per bill  
24 that you would trade in.

25 Q. Okay.

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1           A. So they took out five per one bill and then  
2 when you traded in, they would take out a dollar for  
3 when you wanted to cash it out.

4           Q. Okay. So in your experience, a customer would  
5 go and give his credit card to somebody, right? Who,  
6 like the waitress, bartender?

7           A. Bartender over there in the back area or  
8 whatever. I mean, he could go to the ATM if he wanted  
9 to, but usually, he would just go through the bartender.

10          Q. Right. And then the bartender would swipe his  
11 card?

12          A. Charge it to his card.

13          Q. And then give him the dance dollars --

14          A. Yes.

15          Q. -- or whatever, right?

16          A. Yes.

17          Q. Would you -- if a customer let you know, Hey,  
18 I've only got a credit card on me, would you adjust your  
19 price to account for these sums that are taken out?

20          A. Well, I'm not going to tell somebody how much  
21 money to pull out of their own bank account --

22          Q. Sure.

23          A. -- so no, I didn't tell them.

24          Q. Did anyone tell you that you couldn't do that?

25          A. No.

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1 Q. Were you able to accept payment through like  
2 Zelle or Venmo?

3 A. I'm not sure because I never did it. I'm sure  
4 that you could do it if you wanted to.

5 Q. How much -- how much were dances on the floor?

6 A. Well, you could charge however many -- however  
7 much you wanted for a dance.

8 Q. So it was just up to you?

9 A. Yes.

10 Q. So if, you know, it's about to be closing time  
11 and you've got a customer who says, Hey, I've only got  
12 ten bucks left, can I get one last dance --

13 A. No.

14 MS. REZAZADEH: Objection, incomplete  
15 hypothetical.

16 Q. (BY MR. KING) -- you could say, No, I'm not  
17 taking ten bucks or sure, right?

18 A. Yes.

19 Q. What was your minimum for a dance?

20 A. It ranged between \$20 to \$40 for one distance.  
21 Usually, upwards to \$40.

22 Q. What -- what considerations would you take into  
23 account for, like, a \$40 dance?

24 A. If a guy is really interested, you would just  
25 take advantage of the opportunity.

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1 Q. Okay. So you just tell -- tell a customer,  
2 Look, a dance is 40 bucks, and if he says okay, okay, if  
3 not, move on?

4 A. More or less.

5 Q. I'm just trying to figure out what --

6 A. Uh-huh.

7 Q. -- what considerations went into setting a  
8 price \$20, \$30, or \$40?

9 A. Just variables --

10 MS. REZAZADEH: Objection, asked and  
11 answered. Go ahead.

12 A. Just -- there's just a lot of variables. You  
13 know, if he liked you, if he was impaired. Obviously,  
14 you know, if somebody was drinking, they're a little bit  
15 more frivolous in some cases, so...

16 Q. (BY MR. KING) Got it. So you would assess  
17 kind of where the customer is at?

18 A. Yes, just read the room, basically, yeah.

19 Q. Do you know if all dancers -- or forget that.

20 Do you know if any other dancers took  
21 your same approach to making money from customers on the  
22 floor?

23 MS. REZAZADEH: Objection, calls for  
24 speculation.

25 A. I would imagine so.

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1 Q. (BY MR. KING) Do you know of any other dancers  
2 who would only charge \$20 tops for a dance?

3 A. I imagine so.

4 Q. Were you aware of any performers who were able  
5 to say, Hey, 100 bucks for a dance?

6 MS. REZAZADEH: Objection, calls for  
7 speculation.

8 A. Personally, I don't know of anybody, but I  
9 wouldn't say that that's not happening.

10 Q. (BY MR. KING) We would just have to talk to  
11 those other dancers to figure out how their prices were  
12 set, right?

13 A. Correct.

14 Q. Did you ever perform in the VIP area or the  
15 booths?

16 A. Yes.

17 Q. Tell me how that worked.

18 A.

19 MS. REZAZADEH: Objection, vague, calls for  
20 a narrative.

21 Q. (BY MR. KING) Let's start with the booths.

22 A. The booths?

23 Q. Uh-huh.

24 A. It was basically just a more private area to  
25 give a lap dance. It wasn't anything different than

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1 giving somebody a lap dance in a different area. It was  
2 just more closed off and private.

3 Q. Did you have to pay a fee to the club to access  
4 the booths?

5 A. VIP, yes. Booths, I'm not 100 -- no, not  
6 booths. You could just walk into a booth if there was  
7 one available.

8 Q. But the VIP, you have to pay a fee?

9 A. Yes.

10 Q. How much was that fee?

11 A. I have no idea.

12 Q. No idea because you never went up to VIP?

13 A. Oh, I went to VIP, I just don't know how much  
14 people paid to get into VIP because I didn't. I just  
15 went up there whenever I wanted to.

16 Q. Okay. Got it.

17 A. People that went in had to pay for it, an extra  
18 fee.

19 Q. Got it. I know some dancers have found that  
20 they make more money in the VIP area versus on the  
21 floor, other dancers, it's different. What was -- what  
22 was your opinion or preference?

23 A. What was my opinion on how they were making  
24 more money in VIP?

25 Q. Well, that was a bad question. Did you prefer

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1 performing in VIP because you made more money or did you  
2 just avoid it?

3 A. I mingled, so it was -- you know, if somebody  
4 was in VIP and I wanted to go up there, then I'd go up  
5 there. And if not, then I would just stay downstairs.

6 Q. Was there one part of the club that you thought  
7 you could make more money in versus another area?

8 A. Yeah, the booths because it's more private, and  
9 then get a little bit more, you know, hands on, I guess.  
10 It's just more private, so it gives people that peace of  
11 mind, you could say. People aren't staring at you.

12 Q. So in your experience, at least, performing in  
13 a booth area was a better -- better way or more  
14 effective way of getting money out of customers, right?

15 MS. REZAZADEH: Objection, misquoting  
16 deponent.

17 A. I mean, you could say that.

18 Q. (BY MR. KING) Well, I'm just asking in your  
19 experience because I'm trying to figure out --

20 A. In my experience, I mean, I made money where  
21 ever I went, so I can't say I made more money in a booth  
22 because I made a lot of money on stage too, so...

23 Q. Out of curiosity, how much money on average  
24 would you make from a stage performance?

25 MS. REZAZADEH: Objection, vague, calls for

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1 calculation.

2 A. On a stage performance, around how much money I  
3 would make for one performance?

4 Q. (BY MR. KING) Yeah.

5 A. It varied. I made \$1,000 on stage once and  
6 I've made \$30 on stage. So it just depends on who's at  
7 the club.

8 Q. Who's there?

9 A. Yeah.

10 Q. Would you be able to break down for me about --  
11 if you had a six-hour shift -- you worked a six-hour  
12 shift, right?

13 MS. REZAZADEH: Objection --

14 A. I believe they were eight.

15 Q. (BY MR. KING) Eight. Of that eight hours,  
16 about how much time would you perform on stage, total?

17 MS. REZAZADEH: Objection, calls for  
18 calculation.

19 A. It just depends on the day. On Monday, I could  
20 go on stage a lot more than I do on Friday because  
21 obviously, there's more girls on Friday. So it just  
22 depends on the day.

23 Q. (BY MR. KING) Let's take, like, a Friday  
24 night.

25 A. A Friday night, I would go on stage -- well, we



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1 had four stags open. So it was -- you went to stage  
2 one, performed two songs, went to stage two, performed  
3 two songs, stage three, you would perform two songs, and  
4 then stage four, you would perform two songs.

5 So I probably went in rotation on a Friday  
6 night eight to 10, seven to nine -- seven to 10. It  
7 just depends on how many girls were there on a Friday  
8 night. It could be 20 girls, it could be 40 girls. So  
9 it's just all variables.

10 Q. Yeah. I get it. I totally understand. I'm  
11 just trying to understand, like --

12 A. Yeah.

13 Q. -- you know, on a Friday night, was it  
14 50 minutes on stage or an hour?

15 A. It was probably around 40 minutes per rotation.

16 Q. Okay.

17 A. So it's probably about five minutes per song,  
18 so two songs per stage, so that's five, 10, 15, 20, 25,  
19 30, 35, 40 -- so yeah, 40. 40 minutes per rotation and  
20 then I would rotate between like seven to 10 to 12 times  
21 around -- somewhere around that area.

22 Q. You would have a 40-minute set?

23 A. Yes.

24 Q. Seven to 10 times?

25 A. Yes.

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1 Q. What is that -- so how many hours would that  
2 be? I'm not good at math.

3 A. It's 140 minutes, I think. Something around  
4 there.

5 Q. 280 minutes divided by -- so you would be on  
6 stage for four-and-a-half hours during a shift?

7 A. Yes.

8 Q. Wow.

9 A. And it was just because they had four -- four  
10 stages.

11 Q. Okay. So I just want to make sure I  
12 understand. On roughly, on like a given Friday night --

13 A. On a Friday night, yes. Friday night.

14 Q. -- you could be up on stage for roughly  
15 four-and-a-half hours?

16 A. Yes.

17 Q. Okay. And then the other three-and-a-half  
18 hours, you would be on the floor, right?

19 A. Yes.

20 Q. On Monday night -- Monday evenings or weekdays,  
21 was that different?

22 A. Yes, there was usually only two stages open  
23 depending on how many people were there.

24 Q. Were the stage rotations still about 40 minutes  
25 on those weekdays?

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1 A. No, because there was only two stages open.

2 Q. Right. So it cut in half, approximately?

3 A. Yes.

4 Q. Okay. And during a weekday shift, about how  
5 much time out of an eight-hour period of time would you  
6 be on stage?

7 MS. REZAZADEH: Objection, calls for  
8 speculation and calculations.

9 A. I'm not sure because if we only have, like,  
10 five girls, obviously, I would go on stage a lot more  
11 than if we had 10 girls on a Tuesday night. So I can't  
12 really say with that.

13 Q. (BY MR. KING) It just varied, right?

14 A. Yes.

15 Q. Did performing on stage interfere with your  
16 ability to make money on the floor?

17 A. It could.

18 Q. How so?

19 A. It could interfere with it just because it  
20 gives you -- it puts a spotlight on you so people are  
21 able to see you, but if you're on the floor, people are  
22 obviously still able to see you walking around. So it  
23 just depends if people are looking at you or not.

24 Q. Did anyone at Heartbreakers ever tell you, Hey,  
25 you have to go perform in the VIP area?

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1 A. No.

2 Q. Same thing for the booths, right?

3 A. Yes.

4 Q. I forgot to ask, did the clubs selling food or  
5 alcohol affect your ability to make any money?

6 MS. REZAZADEH: Objection, calls for  
7 speculation, vague.

8 A. I'm not sure.

9 Q. (BY MR. KING) You're not sure?

10 A. I'm not sure.

11 Q. And just to be clear, you never -- you weren't  
12 a waitress, so you didn't sell alcohol, right?

13 A. Correct.

14 Q. You didn't deliver alcohol, right?

15 A. Correct.

16 Q. You didn't deliver any food, right?

17 A. Correct.

18 Q. And obviously, the club never cut you in on any  
19 of the sales of food or alcohol, right?

20 A. Correct.

21 Q. Because all the money that you made was from  
22 selling dances or hanging out with customers, true?

23 A. Correct.

24 Q. You pay for your own makeup?

25 A. Yes.

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1 Q. Your own shoes?

2 A. Yes, we had to have dance heels and we had to  
3 have, you know, makeup and hair done and we had to have  
4 lingerie.

5 Q. Right. How much did you spend on your makeup,  
6 shoes, clothing, you know, dancer stuff?

7 A. A lot.

8 Q. What's a lot?

9 A. Well, shoes --

10 MS. REZAZADEH: Objection, calls for  
11 speculation and vague.

12 A. Shoes themselves are \$100, so -- it just -- my  
13 makeup was -- all of my makeup all together was probably  
14 around \$300. My shoes were \$100. My close were  
15 probably about \$200 to \$300. You know, my flat iron was  
16 \$100. Just -- I don't know, a lot.

17 Q. (BY MR. KING) I get it. It costs a lot. My  
18 wife complains about it all the time on her stuff. I'm  
19 just trying to get an understanding of how much you --  
20 you know, how much of the bill you had to foot for --

21 A. Yeah, around \$1,000.

22 Q. Around a thousand bucks?

23 A. Yeah.

24 Q. Were you able to write any of that money off on  
25 taxes?

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1 A. Yes.

2 Q. I mean, why not, right?

3 A. Uh-huh.

4 Q. Did you consider all of those things necessary  
5 to do your job?

6 A. Yes.

7 Q. Do you know -- if you know, do some other  
8 dancers not really buy a lot of shoes and makeup and  
9 stuff?

10 MS. REZAZADEH: Objection, calls for  
11 speculation.

12 A. Yes.

13 Q. (BY MR. KING) So the amount of money that a  
14 dancer invests in shoes, makeup, clothing, it varies  
15 from dancer to dancer, right?

16 A. Yes.

17 MS. REZAZADEH: Objection, calls for  
18 speculation.

19 Q. (BY MR. KING) Did the club require that you  
20 buy \$100 heels?

21 A. They didn't require that you bought \$100 heels,  
22 but they required that you bought heels.

23 Q. Did you ever have a desire to wear flats?

24 A. Of course.

25 Q. Flip-flops or tennis shoes?

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1 A. Yes.

2 Q. Did you ever try doing that?

3 A. No.

4 Q. Why not?

5 A. Because you weren't allowed to do that.

6 Q. How did you come to learn that information?

7 A. Whitey just told me whenever I was hired, you  
8 know, You have to -- you have to wear this -- you have  
9 to wear this stuff, you have to wear heels. You just --  
10 you have to have the attire, basically.

11 Q. Did Whitey tell you, like, how high those heels  
12 had to be?

13 A. No. I guess they had to be stripper heels.  
14 Like you knew what stripper heels were. Stripper heels  
15 are, on average, like five to eight inches.

16 Q. Yeah, they're pretty tall.

17 A. Six to eight, yeah.

18 Q. Sure. Did he tell you, like, you have to buy a  
19 certain color?

20 A. No.

21 Q. Did that have to be -- I don't even know if  
22 they make closed toe, but could you wear closed toe high  
23 heels?

24 A. Yes, you could.

25 Q. Did you ever try going barefoot in the club?

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1 A. I did try to take off my shoes one time.

2 Q. And you were told not to do that?

3 A. Yes, you were told it was against the law to  
4 take off your shoes at a strip club.

5 Q. Against the law?

6 A. Yeah, it's considered prostitution. That's  
7 what Whitey told me, that I had to -- because I was  
8 giving a lap dance, and it's hard. It hurts -- it hurts  
9 your legs whenever you're, like, squatting with heels  
10 on. So I did try to take them off once in a booth, and  
11 Whitey came up to me and told me that I wasn't allowed  
12 to have my shoes off and I had to put them on  
13 immediately because it was prostitution if I had them  
14 off.

15 Q. Did you have any preferred days that you  
16 performed? Days of the week.

17 MS. REZAZADEH: Objection, vague.

18 A. I didn't have a preferred day.

19 Q. (BY MR. KING) I guess I'm asking what -- what  
20 caused you to decide on one day at Heartbreakers versus  
21 another day?

22 A. If I needed to make money.

23 Q. Got it. What caused you to leave  
24 Heartbreakers, what happened?

25 A. I got fired.



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1 Q. Why?

2 A. Unlawfully fired.

3 Q. Why?

4 A. Well, obviously, we already went over how I had  
5 to use a -- wear a wristband because I was under 21.

6 Q. Uh-huh.

7 A. Well, I had a customer who, you know, had came  
8 in twice. The first time I met him, everything was  
9 fine. The second time he came in, he was friends with a  
10 bartender named Britney. And Britney had wanted to date  
11 this customer, and he didn't want to date her, when was  
12 fine. They were still friends.

13 And you know, he tipped her well because  
14 they were friends, whatever. And well, whenever she  
15 seen that I was -- he's actually my boyfriend now --

16 Q. Oh, okay.

17 A. -- for three years now.

18 So whenever she seen us hitting it off, she  
19 told Whitey that I tried to order an alcoholic drink  
20 from her. And the next day, when I tried to go into  
21 work, a man had come up to me and let me know that I was  
22 fired.

23 And I demanded to talk to Whitey, and  
24 Whitey told me that I wasn't allowed to work there until  
25 I turned 21 because a waitress said that I had tried to

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1 order a drink from her, which I did not, obviously,  
2 because I had a wristband on. So he just told me that I  
3 couldn't work there because of what a bartender had told  
4 him.

5 Q. So bottom line, you thought that that was  
6 unfair that Whitey told you you couldn't come back  
7 because it was alleged against you that you tried to buy  
8 a beverage underage, right?

9 A. Well, I didn't think it was unfair, it is  
10 unfair, but yes.

11 Q. Got it. And the waitress's name was Britney?

12 A. Yes.

13 Q. Do you know her last name?

14 A. No. She's tall, though. She's really tall.

15 Q. Okay. And what's your boyfriend's name?

16 A. Shawn.

17 Q. Shawn. Last name?

18 A. Chappa.

19 Q. Chappa. Okay. I'm not going to call Shawn up,  
20 I've just got to know.

21 Okay. Otherwise, you would have wanted  
22 to continue performing at the club, right?

23 A. Yeah, I went into work thinking I was going to  
24 work. And they were like, Yeah, you can't work. I was  
25 ready to go on stage, and they were like, Yeah, you

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1 can't work.

2 Q. And you made a lot of money during the week  
3 that you performed there, right?

4 A. I made a good amount, yes.

5 Q. Would you return to working at Heartbreakers if  
6 you had the opportunity?

7 A. I would return to Heartbreakers if I had the  
8 opportunity if they weren't scamming me out of all of  
9 these fees. So if there wasn't all of this extra stuff  
10 going on, yes.

11 Q. Got it. Okay. Would you return to  
12 Heartbreakers if they paid you an hourly wage of \$7.25  
13 an hour?

14 MS. REZAZADEH: Objection, incomplete  
15 hypothetical, calls for speculation.

16 A. No.

17 Q. (BY MR. KING) No?

18 A. Not for \$7.25, I would not.

19 Q. So the answer is not for \$7.25 an hour?

20 A. No.

21 Q. Going back for a minute. Did anyone ever tell  
22 you how to do your hair?

23 A. No, but I know that hair was a big thing for  
24 them. Personally, I know that.

25 Q. Why?

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1 A. I had a friend go in to apply whenever I was  
2 working there --

3 Q. Uh-huh.

4 A. -- and I know that they were hiring, that's why  
5 I told her to come in. And she was a -- she was mixed.  
6 She -- her father was African-American and her mother  
7 was white. So she was light-skinned and she had curly,  
8 poofy hair. They didn't hire her because of her hair.

9 Q. Really?

10 A. Yes, really. They had a very, very specific  
11 look that they wanted to maintain inside the club and a  
12 specific crowd.

13 Q. What kind of look were they trying to maintain?

14 A. White girl ditzy look.

15 Q. White girl ditzy look?

16 A. Yeah, like, they liked to have white girls in  
17 there. I don't think I can even -- maybe one or two  
18 girls of color, probably because they had to by law.  
19 And you know, just a really ditzy, sweet and flamboyant,  
20 petite or busty in shape, you know, type of thing.

21 Q. And thank you for that, but what I was asking  
22 for was once you were actually performing at  
23 Heartbreakers, did anyone ever say, Hey, I don't like  
24 the color of your hair?

25 A. No.

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1 Q. Okay. Do you know if that ever happened to  
2 anyone else?

3 A. I don't know, personally.

4 Q. Did anyone ever critique your appearance in  
5 general?

6 A. No.

7 Q. And as you were telling me earlier, your  
8 appearance is what attract customers to pay you money,  
9 right?

10 A. Well, not --

11 MS. REZAZADEH: Objection -- go ahead.

12 A. Not just my appearance. It's the whole entire  
13 scenery, the whole entire ambience of the whole entire  
14 club. You know, I could be the prettiest girl in the  
15 whole entire world, but if I'm working in a shack,  
16 nobody is going to come in there. You know, it's a  
17 combination of, oh, I look pretty; oh, this music is  
18 really nice; oh, I have this alcohol in my hand, let's  
19 do it.

20 Q. (BY MR. KING) And so it's a lot of different  
21 things that affect --

22 A. Yes, a lot of variables, especially a lot on  
23 the club. I mean, yes, I looked nice, but most of it  
24 was the music that was playing to portray my -- you  
25 know, how I looked and stuff like that.

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1 Q. Right. What was the most important variable  
2 that we've discussed, in your opinion?

3 A. The stage.

4 Q. The stage. Did you ever -- out of curiosity,  
5 did you ever have any customers come and tell you, Hey,  
6 I really like coming to Heartbreakers because of their  
7 food offerings or their range of liquor?

8 A. No.

9 Q. And you never had any customers come in and  
10 say, Hey, I love coming to Heartbreakers because,  
11 whatever, their steaks are great?

12 A. Actually, yes.

13 Q. Really?

14 A. I have heard that before, yes. Strip club food  
15 is good food, so for future reference.

16 Q. Remember, you're under oath. Is that true?

17 A. It is true. It is true.

18 Q. Okay. Customers that would in to eat, would  
19 they pay for your services?

20 A. Yes.

21 Q. What would you tell somebody who said exotic  
22 dancing requires no initiative on the part of the  
23 dancer?

24 MS. REZAZADEH: Objection, vague.

25 A. What do you mean by that?

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1 Q. (BY MR. KING) That it's easy work.

2 A. No, it's not.

3 Q. Why isn't it easy work?

4 A. Because it's actually -- it's physical labor,  
5 laborious. Like, you're literally sweating, so...

6 Q. I guess, along those lines, what would you tell  
7 somebody who said exotic dancing requires absolutely no  
8 skill whatsoever?

9 A. I would say that you're right. You don't have  
10 to have skill.

11 Q. Why is that?

12 A. You don't have to have a skill to be an exotic  
13 dancer. You just have to get up on stage and fake it  
14 until you make it.

15 Q. All right. I just want to cover a couple of  
16 things that we talked about earlier. Sorry I'm jumping  
17 around. Did Peggy Armstrong control the pay structure  
18 at all?

19 A. Not that I'm --

20 MS. REZAZADEH: Objection -- go ahead.

21 A. Not that I'm aware of. Obviously, when it  
22 comes to, you know, the tip out, everything that we  
23 tipped out, the house fees, DJs, skipping dances,  
24 leaving early, if you were even given the option to pay  
25 out, you know, the stripper money, all of those kinds of

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1 things.

2 Q. (BY MR. KING) But Peggy didn't -- to your  
3 knowledge, did Peggy control any of those things?

4 A. Well, she owns the club, doesn't she?

5 Q. I'm just asking for your personal knowledge.

6 A. I would say yes, because she's the owner of the  
7 club so she's the one who came up with it. She's the  
8 one who enforces everybody below her, Whitey, whoever,  
9 Hey, you know, make sure this gets done.

10 Q. Right. But I'm just trying to understand if  
11 that's just your assumption or you actually know that  
12 somebody told you Peggy is up there saying, Dancers,  
13 here's how you get paid?

14 MS. REZAZADEH: Objection, vague.

15 A. I don't want to call it an assumption because I  
16 know that it's true. It's just nobody has told me --  
17 nobody has come up to me and said, Hey, Peggy is the one  
18 who did this, but I mean, I don't really know how else  
19 to put it.

20 Q. (BY MR. KING) Okay. And correct me if I'm  
21 wrong, so you were inferring that the fact that she is  
22 an owner of the club that she has control over the  
23 day-to-day of the club?

24 MS. REZAZADEH: Objection, misquoting the  
25 deponent, asked and answered.



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1           A. I don't think I'm inferring. I think -- I know  
2   that that's a fact, and I know that it was enforced upon  
3   Whitey because he's the one that enforced it upon us, so  
4   yeah.

5           Q. (BY MR. KING) I'm not trying to go around and  
6   around with you --

7           A. It's okay. I know.

8           Q. -- it's just that I'm looking at your  
9   declaration. Do you recall signing a declaration in  
10   this case --

11          A. What?

12          Q. -- last year?

13          A. Yes.

14          Q. Do you recall signing a declaration --

15          A. Yes.

16          Q. -- dated May 16th, 2020?

17          A. Yes.

18          Q. And you made many statements in your  
19   declaration and it was signed under penalty of perjury  
20   that the foregoing is correct. I'm not saying that  
21   you're lying or anything.

22          A. Uh-huh.

23          Q. I'm just trying to understand where the  
24   information that's in this declaration came from.

25                   MS. REZAZADEH: Objection, vague. Is there

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1 a question?

2 MR. KING: Yes.

3 Q. (BY MR. KING) So you write that Peggy  
4 Armstrong hired and fired employees and directed and  
5 supervised all employees. And so I'm just trying to  
6 figure out what is the basis for your statement?

7 A. Because she's the owner of the establishment so  
8 she has the final say. She's the one who enforces the  
9 rules upon everybody, so I feel like that's almost  
10 common sense.

11 Q. Okay. But you never personally experienced  
12 that, right?

13 A. She's never personally told me, Hey, I'm the  
14 one who enforces this, no, but...

15 Q. Did anyone ever tell you Peggy is the one that  
16 enforces this?

17 A. No.

18 Q. Okay. You also say that Peggy Armstrong is one  
19 of the people who signed on the business's checking  
20 accounts including payroll accounts. Do you have any  
21 personal knowledge about that?

22 A. No.

23 Q. Do you know whether Peggy Armstrong made any  
24 decisions regarding club improvements?

25 MS. REZAZADEH: Objection, asked and

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1 answered.

2 A. Could you repeat the question one more time?

3 Q. (BY MR. KING) Certainly. Do you have any  
4 personal knowledge of whether Peggy Armstrong made  
5 decisions about club improvements?

6 MS. REZAZADEH: Same objection.

7 A. I don't know.

8 Q. (BY MR. KING) Do you know if Peggy Armstrong  
9 ever refused to let a dancer work a shift?

10 MS. REZAZADEH: Objection, asked and  
11 answered.

12 A. No.

13 Q. (BY MR. KING) In paragraph 16 of your  
14 declaration, you state that, Defendants also exercised a  
15 great deal of control over how I and all of the dancers  
16 performed. What -- what forms of control are you  
17 referring to?

18 A. The control as in we had to -- we had to do  
19 something. We couldn't just sit there. We had to be  
20 walking around. Whitey would tell me and some of the  
21 other girls, you know, Take your top off, take your top  
22 off when you're walking around, you know, to get  
23 customers in.

24 You know, just like I said earlier, on  
25 stage, you couldn't be lazy. You had to do your best --

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1 the best of your ability to, you know, dance. And you  
2 know, obviously, lap dances or whatever, you just -- it  
3 was enforced that you had to do those things.

4 Q. Anything else that you can think of?

5 A. Could you repeat the question one more time?

6 Q. Sure. In paragraph 16, you wrote -- or you  
7 say, Defendants also exercised a great deal of control  
8 over how I and all other dancers/entertainers performed.  
9 And I'm just trying to figure out, what is the  
10 universal -- you know, great deal of control you're  
11 talking about.

12 A. Yeah, the --

13 MS. REZAZADEH: Objection, asked and  
14 answered, vague. Go ahead.

15 A. The control was basically what I just said.  
16 You know, on stage, we had to go on stage unless we paid  
17 to not go on stage. We had to be walking the floor. We  
18 couldn't just be sitting down. We had to -- we had to  
19 have our tops off if we were asked. Also, staying on  
20 stage for your amount of time, some girls would try to  
21 get off early, you cannot do that. You -- there was  
22 just -- it was very controlled. You just had to do what  
23 you did and that was just what it was.

24 Q. (BY MR. KING) Got it. And correct me if I'm  
25 wrong, but if I understand you correctly, it sounds, to

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1 me, at least, that the great deal of control was  
2 exercised over your stage performance that's part of  
3 your job, right?

4 A. No, the most control -- the most control was  
5 when it came to money.

6 Q. Because of the tip out of the DJs?

7 A. Yeah, all of the money that I got scammed into  
8 giving, that was where the control was, was you know,  
9 you had to pay out all of these little fines and fees.  
10 You had to stay a minimum of eight hours. That's not  
11 independent contract. That's you working a shift.

12 Q. Sure.

13 A. So that was -- it was just the whole thing was  
14 controlled. It wasn't what you were led to believe. It  
15 wasn't, Hey, you come in, do whatever, sit down, play on  
16 your phone. It was very, you know, boom, boom, boom,  
17 boom. Like, get on stage, get off, walk the floor, give  
18 dances, get people drunk, whatever it may be. You had  
19 to be following the guidelines, basically. It wasn't  
20 just a free-for-all like I was under the impression of.

21 Q. Did Whitey have any favorite dancers?

22 MS. REZAZADEH: Objection, calls for  
23 speculation, vague.

24 A. I have no idea.

25 Q. (BY MR. KING) Do you know --

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1 A. I was only there for seven days.

2 Q. Okay. I understand that all of your testimony  
3 is based on your seven days, right?

4 A. Yes.

5 Q. During your experience, did you ever hear of  
6 any dancers who were treated more favorably?

7 A. Yes, I know that there were favorites there.  
8 Especially the bartender, Britney. She's the reason I  
9 got fired is because she was a favorite there. You  
10 know, she had been there for a little while and her and  
11 Whitey were really cool with each other. So obviously,  
12 she has the upper hand and she can say whatever she  
13 wants. If she doesn't want me there, she doesn't want  
14 me there, so there was definitely favoritism there.

15 Q. I was just talking about dancers now.

16 A. Oh, dancers? I'm not really sure because I  
17 didn't really talk to any dancers.

18 Q. So you just -- you don't know one way or the  
19 other, right?

20 MS. REZAZADEH: Objection, asked and  
21 answered.

22 Q. (BY MR. KING) I just wanted to make sure -- I  
23 just need to know if you don't know, like, I have no  
24 information about that or what.

25 A. Could you repeat the question?

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1 Q. About whether managers had any favorite dancers  
2 who got leeway on any of the things we discussed?

3 MS. REZAZADEH: Asked and answered.

4 A. I don't know.

5 Q. (BY MR. KING) Are you seeking overtime  
6 compensation in this case?

7 A. No.

8 Q. Are you -- are you seeking -- well, what sums  
9 of money are you asking for in this lawsuit?

10 MS. REZAZADEH: Objection, I'm going to  
11 instruct my client not to answer to the extent you're  
12 asking her to calculate amounts or give amounts, but she  
13 can answer in general terms.

14 A. I'm not sure. That's why I hired a lawyer.

15 Q. (BY MR. KING) So you're not -- you're not sure  
16 if you're seeking \$7.25 an hour for the hours you  
17 performed at the club?

18 MS. REZAZADEH: Objection, asked and  
19 answered.

20 A. I'm not sure how much I'm seeking, that's why I  
21 hired a lawyer.

22 Q. (BY MR. KING) Okay. So you're not sure if  
23 you're seeking \$2.13 an hour?

24 MS. REZAZADEH: Objection, asked and  
25 answered.

## Videotaped Deposition of Hailey Chapman

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1           A. I'm not sure how much I'm asking for, that's  
2    why I hired a lawyer -- or how much I should ask for,  
3    that's why I hired a lawyer.

4           Q. (BY MR. KING) Sure. Do you -- are you going  
5    to ask the jury or the court to award you \$7.25 for all  
6    the hours you worked at Heartbreakers?

7                   MS. REZAZADEH: Objection, asked and  
8    answered. How does she know what we're going to ask the  
9    jury?

10                   MR. KING: Because it's her lawsuit.

11           A. No, I'm not going to ask them for \$7.25.

12           Q. (BY MR. KING) Okay. Do you want other dancers  
13    to join your lawsuit?

14           A. I do. Definitely, 100 percent.

15           Q. Great. Why is that?

16           A. Because I know this is not just happening to  
17    me, I know that it's happening to every single other  
18    girl that's working there because it was happening while  
19    I was working there, and I know that nothing has  
20    changed, so...

21           Q. How do you know nothing has changed?

22           A. Because I've been in there since.

23           Q. As a customer?

24           A. Uh-huh.

25           Q. Have you talked to other dancers?



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1 A. No.

2 Q. So how do you know it's still happening?

3 A. You just know, assumption. Why would it not  
4 be?

5 Q. There are different reasons. But you don't  
6 know that it is, in fact, still happening, everything  
7 you described to me today?

8 A. I'm pretty sure it's still happening.

9 Q. But that's your assumption?

10 A. Yes.

11 Q. Why have you gone back to visit the club?

12 A. Same reason anybody else goes into a strip  
13 club.

14 Q. For dances?

15 A. Yes.

16 Q. Okay. Just to hang out?

17 A. Yes.

18 Q. Did you pay for any dances?

19 A. Yes.

20 Q. How much did you pay?

21 A. For one dance or all the whole entire night.

22 Q. Just for one dance.

23 A. \$20.

24 Q. How much did you pay for the whole night?

25 A. A lot, around \$300 or \$500.

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1 Q. Those dancers are working hard for their money,  
2 right?

3 A. Yes, I get it. I 100 percent get it.

4 Q. Yeah. Did anyone prevent you or give you a  
5 hard time from entering the club?

6 A. No.

7 Q. When was the last time that you visited the  
8 club?

9 A. I can't remember.

10 Q. Was it this year?

11 A. No.

12 Q. Was it last year?

13 MS. REZAZADEH: Objection, asked and  
14 answered.

15 A. I'm not sure. I'm really not sure.

16 Q. (BY MR. KING) Okay. Have you only been back  
17 to the club once --

18 A. Yes.

19 Q. -- or more than once?

20 A. Once.

21 Q. Only once. Okay. Did you talk to anybody  
22 there?

23 A. No.

24 Q. Did anyone at the club tell you you couldn't  
25 perform at any other club during your seven days at

Videotaped Deposition of Hailey Chapman

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1 Heartbreakers?

2 A. No.

3 Q. No. Do you know if any such restriction  
4 existed?

5 A. No.

6 Q. On the amounts that you say you had to tip DJs,  
7 do you have any idea how much that was?

8 A. Altogether?

9 Q. Yeah.

10 A. From the seven days I tipped him out?

11 Q. Uh-huh.

12 A. I don't know, between like \$100 and \$200. I  
13 mean, it was different every night. If I made \$500, I  
14 would probably tip more than \$5 to him. It was just  
15 courteous. You just really felt obligated because you  
16 were actually tipping him to his face. So you were  
17 giving him that -- I don't know the word I'm looking  
18 for, but you were giving him that area to be like, Hey,  
19 this is only \$5.

20 Q. Is it like a negotiation?

21 A. Almost, yes. Almost.

22 Q. Okay. So about \$100 or \$200. Did you tip any  
23 of the managers?

24 MS. REZAZADEH: Objection, vague.

25 A. I didn't have to tip the managers, but Whitey

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1 did enforce tipping the DJs. He -- you know, he made  
2 sure that -- that you were tipping out what you were  
3 supposed to be tipping out. He made sure before you  
4 left because you had to have a little piece of paper  
5 that got signed off on. In order to even leave the  
6 establishment, you had to get sign-offs from the DJs and  
7 the manager.

8 MR. KING: I'll object to the nonresponsive  
9 portion.

10 Q. (BY MR. KING) So my question was whether you  
11 had to tip any of the managers, like Whitey? Did Whitey  
12 ever say, Hey, Daisy, pay me 20 bucks?

13 MS. REZAZADEH: Objection, vague.

14 A. No.

15 Q. (BY MR. KING) Sorry, you said no?

16 A. No.

17 Q. So Whitey didn't have his hands in your  
18 pockets --

19 MS. REZAZADEH: Objection, vague.

20 Q. (BY MR. KING) -- it was all about the DJs?

21 A. No, it wasn't all about the DJs. I know that  
22 Whitey was involved in it because he enforced me tipping  
23 out the DJs. So who's to say they weren't splitting the  
24 tips together and he was just enforcing it because he  
25 was the manager?

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1 Q. Okay. I'm just asking if --

2 A. Yeah.

3 Q. -- there was a night when Whitey came -- you  
4 know, you were about to leave and Whitey says, Hey, give  
5 me 10 bucks?

6 A. No, he never specifically told me to give him  
7 money.

8 Q. And did any other manager do that to you?

9 A. I never talked to any other manager.

10 Q. Do you have any records showing the amount of  
11 time that you performed at Heartbreakers during those  
12 seven days, like diaries or calendars?

13 A. No.

14 Q. Do you have any records of the amounts of money  
15 that you paid over to DJs?

16 A. No.

17 Q. Do you have any records of the amounts of money  
18 that you paid for house fees?

19 A. I personally don't have any records, no.

20 Q. Do you have any records showing any other  
21 amounts that the club made you pay?

22 A. No.

23 Q. Do you need to take a break?

24 A. No, I'm okay. I just want to -- you know...

25 Q. To stretch? Are you having fun in this

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1 deposition?

2 A. No, I'm not at all, actually. Thank you for  
3 asking, though. I'm under oath, so I'm not going to  
4 lie.

5 Q. Have I at least been polite with you so far?

6 A. Yes. Am I under oath still? No, I'm just  
7 kidding.

8 Q. Oh, come on.

9 A. I'm just kidding. Yes.

10 Q. Okay.

11 MS. REZAZADEH: Will, do you have any idea  
12 how much longer you're going to be?

13 THE WITNESS: Yes, do you have -- that's  
14 what I want to know.

15 MR. KING: I'll be done probably around  
16 noon.

17 MS. REZAZADEH: I'd like to take a break.

18 MR. KING: Let's to this. Let me take a  
19 break, and I'll see what areas we still need to cover  
20 and that will speed things up.

21 THE WITNESS: Okay. Cool.

22 MS. REZAZADEH: Okay. Thank you.

23 THE REPORTER: Off the record at 11:26.

24 (Break taken from 11:26 a.m. to 11:37 a.m.)

25 THE REPORTER: Back on the record at 11:37.

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1 Q. (BY MR. KING) Okay. I'm going to show you a  
2 document here. Can you see my screen, ma'am?

3 A. Yes.

4 Q. This is a document Bates labelled Heartbreakers  
5 000070 and it runs through 000074. And this is the  
6 Independent Contractor/License Agreement between A&D  
7 Interests, Incorporated doing business as Heartbreakers  
8 and independent contractor. Did I read that correctly?

9 A. Yes.

10 Q. Do you recognize this document?

11 A. Yes.

12 Q. Did you sign this document?

13 A. Yes.

14 Q. You don't claim that anyone forged your  
15 signature or anything like that, right?

16 A. No.

17 Q. Okay. Do you know if other dancers had to sign  
18 the same contract?

19 A. Yes.

20 Q. Do you know if other dancers were presented  
21 with, like, an employee agreement?

22 MS. REZAZADEH: Objection, calls for  
23 speculation.

24 A. I would imagine so.

25 Q. (BY MR. KING) Were you presented with an

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1 alternative employee agreement?

2 A. I don't know what that is.

3 Q. Did anyone at the club ever ask or present to  
4 you the option of performing in the capacity as an  
5 employee who gets paid \$7.25 an hour minimum?

6 A. No, I was never offered that.

7 Q. Were you expected to tip the house mom?

8 A. If you used her supplies, yes.

9 Q. But not just for the heck of it, right?

10 A. No.

11 Q. If you didn't tip the house mom, would you get  
12 bad music played on stage?

13 A. Not that I'm aware of.

14 Q. Who enforced an expectation to tip the house  
15 mom?

16 A. I'm not sure. I never did.

17 Q. Because you never used her stuff?

18 A. Huh-uh. It was just known that she had a jar  
19 that said tips. If you used her stuff, you put money in  
20 the jar as courtesy.

21 Q. Did you feel that was unfair in any way?

22 A. That one particular instance, I did not feel  
23 like was unfair because if you're using her things, then  
24 I feel like it was fair enough for her to say, Hey,  
25 throw a dollar in the jar so we can keep our stuff



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1 stocked.

2 Q. Sure. You've alleged in the lawsuit that  
3 plaintiffs in the class -- or the dancers or  
4 entertainers would work in excess of 40 hours in some  
5 weeks?

6 A. Yes, some would.

7 Q. Some would?

8 A. Yes.

9 Q. And how do you know that?

10 A. Oh, you know, the girls talked.

11 Q. Sure.

12 A. The girls talked there. So you know, you would  
13 hear of some girls, you know, Oh, I'm working a double  
14 today. Oh, I've been here all week. I've been here  
15 every day this week. And you know, you have to stay a  
16 minimum of eight hours, so...

17 Q. Do you know whether anyone at the club made  
18 other dancers perform overtime hours, over 40 in a week?

19 MS. REZAZADEH: Objection, calls for  
20 calculation.

21 A. I don't know.

22 Q. (BY MR. KING) And you were never required to  
23 work over 40 hours a week in seven days, right?

24 A. No.

25 Q. I've asked you some questions about calculating

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1 the amount of money that you're claiming in this  
2 lawsuit. So let me just understand, you are seeking  
3 money in this lawsuit, right?

4 A. Correct.

5 Q. Okay. How -- how is the judge or jury supposed  
6 to figure out how much money you're owed?

7 A. Talk to my lawyer.

8 Q. Although your lawyers are good lawyers, they  
9 can't provide evidence at trial or like we're doing  
10 here, they can't testify for you.

11 A. Yes.

12 Q. So that will be up to you.

13 A. Okay.

14 Q. And so what I'm wondering is, what sums of  
15 money are you asking for?

16 MS. REZAZADEH: Objection, calls for  
17 calculation.

18 A. I don't have a set amount. I just want to be  
19 paid what I feel I'm owed, what I'm entitled to.

20 Q. (BY MR. KING) Sure.

21 A. I cannot give you a set amount because I don't  
22 know myself.

23 Q. Are there any records that we might be able to  
24 point to that would show how much money you're seeking?

25 A. You would have to ask somebody at the club. I

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1 don't have records that I kept myself, so I don't know.

2 Q. Do you have any personal knowledge about any  
3 facts that might tell us how much you're claiming?

4 MS. REZAZADEH: Objection, vague.

5 A. Do I have any facts that are --

6 Q. (BY MR. KING) Just in your own personal  
7 knowledge.

8 A. Could you repeat the question one more time,  
9 please?

10 Q. Sure. What I'm trying to get at is I'm just  
11 trying to understand what you're seeking in this lawsuit  
12 aside from the just generalized what you're owed.

13 MS. REZAZADEH: Is there a question?

14 MR. KING: Yeah.

15 Q. (BY MR. KING) What are you owed? What range,  
16 amount, what category of money?

17 A. Well, see, the thing is, I don't know how much  
18 I'm owed, so that's why I hired an attorney so she could  
19 figure this out for me and figure out what she thinks is  
20 fair from a legal perspective.

21 Q. So are you claiming that you should have been  
22 paid \$20 an hour for the time you performed?

23 MS. REZAZADEH: Objection, asked and  
24 answered.

25 A. I'm not going to say a set number because like

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1 I said, I just don't know.

2 Q. (BY MR. KING) Do you want a minimum of \$7.25  
3 an hour for the time you performed?

4 MS. REZAZADEH: Objection, asked and  
5 answered.

6 A. No.

7 Q. (BY MR. KING) Okay. Do you know how much  
8 other dancers are owed?

9 A. I have no idea.

10 Q. You would have to ask them how much they are  
11 owed?

12 A. Yes, it's case by case.

13 Q. And so there's just no way you can give me,  
14 like, the formula for calculating your damages?

15 MS. REZAZADEH: Objection, calls for a  
16 legal conclusion.

17 A. I'm so sorry. I cannot give you a formula. I  
18 cannot calculate it. That -- this is the reason why I  
19 hired a lawyer so she could do the work for me,  
20 basically, and she could dig deeper and figure out what  
21 she thinks I'm rightfully owed.

22 Q. (BY MR. KING) Okay. Well, I don't know what  
23 your lawyer thinks, but I want to know what you think.

24 A. A lot.

25 Q. Okay. How much is a lot?

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1 MS. REZAZADEH: Objection, asked and  
2 answered.

3 A. I don't -- I can't put a number on it because  
4 there's a lot of circumstances and I feel like there's a  
5 lot of, you know, loopholes and things like that that I  
6 necessarily might not know about. So I don't want to  
7 say a number and I still be owed more or less than that  
8 number because of a certain set of circumstances.

9 Q. (BY MR. KING) Right. I think I understand  
10 what you're saying is that you don't want to provide  
11 testimony that might limit the amount of money that  
12 you're entitled to; is that right?

13 MS. REZAZADEH: Objection, misquoting the  
14 deponent.

15 A. I didn't say that, no. I just don't want to  
16 say a number and it not be the correct number that I'm  
17 owed, whether it be more or less.

18 Q. (BY MR. KING) Okay. So what source of  
19 information would give us the true number that you're  
20 owed?

21 MS. REZAZADEH: Objection, asked and  
22 answered.

23 A. Heartbreakers.

24 Q. (BY MR. KING) So Heartbreakers's records would  
25 be the true source of information?

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1 MS. REZAZADEH: Objection, calls -- vague,  
2 asked and answered. Go ahead.

3 A. Well, from the reviews -- from what I reviewed  
4 of the documents that they have, they would not know the  
5 correct amount, no.

6 Q. (BY MR. KING) So who would?

7 A. My lawyer. That's why I hired her so she could  
8 figure it out for me because I have no idea how much I'm  
9 owed. I have no idea how much I'm entitled to, that's  
10 why I hired a lawyer. I'm sorry I can't answer the  
11 question directly for you.

12 Q. Okay. Are you going to be able to later answer  
13 the question, like if we go to trial, because this is my  
14 only opportunity to ask you these questions before we go  
15 to trial --

16 A. Yeah.

17 Q. -- so I'm just trying to figure it out because  
18 your lawyers haven't told me either.

19 A. Yeah. I would have to discuss that with my  
20 lawyer and see what -- if she thinks, you know, that  
21 it's appropriate for me to say an amount.

22 MS. REZAZADEH: I'm sure -- I'm sure we  
23 could figure out an amount for trial if you give us all  
24 your receipts and records.

25 MR. KING: We have.

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1 MS. REZAZADEH: Anyways, obviously, she's  
2 not going to give you a number, so can we move on?

3 MR. KING: All right.

4 Q. (BY MR. KING) And there wasn't a maximum  
5 amount that you charged for a lap dance, right, we  
6 established that?

7 A. There was not a maximum amount, no.

8 Q. And there wasn't a minimum amount?

9 A. No, there was not.

10 Q. Okay. Have you now told me all the different  
11 ways that the club controlled your work as a dancer?

12 MS. REZAZADEH: Objection, vague.

13 A. I want to say, yes, but I think that we should  
14 just touch on them a few more times to make sure that  
15 we're both, you know, on the same page about them.

16 You know, there was instances where, you  
17 know, obviously, you had to be on stage. It was very  
18 frowned upon if you didn't. If you did not want to go  
19 on stage, you had to pay. Tops off, tops had to be off  
20 during dances, on the floor, on the stage.

21 Q. (BY MR. KING) Well, let me -- let me stop you  
22 right there. If you were on the floor and a customer  
23 didn't want you to take your top off --

24 A. You just put it back on.

25 Q. Okay.

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1           A. But for -- you know, to get clientele in, it  
2       was obviously favorable for girls to walk around  
3       naked -- well, not naked, but topless.

4                       I think that there was also instances  
5       where if you wanted to go home early, you know, you  
6       would get fired. Stuff like that was really  
7       controlling. And I think, obviously, we went overall  
8       the tip out things and the dancer money and all of that  
9       kind of thing.

10          Q. Are you -- are you looking at any notes, out of  
11       curiosity?

12          A. No, why.

13          Q. I was just curious. Sometimes on Zoom, people  
14       look at notes.

15          A. One second.

16          Q. Are you all right?

17          A. Yeah, one second.

18          Q. Go ahead.

19          A. Sorry about that.

20          Q. That's all right. Allergies are going around.

21                       Better?

22          A. Yes.

23          Q. Okay. Anything else?

24                       MS. REZAZADEH: Objection, vague.

25          A. Not that I can think of right now.



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1 Q. (BY MR. KING) And what things do you say that  
2 the club paid for that was the most essential to your  
3 work?

4 MS. REZAZADEH: Objection, vague.

5 A. The music, the stage, the whole entire club  
6 itself, alcohol and food. I think that all of it comes  
7 together. Number one would be music.

8 Q. (BY MR. KING) And was anything that you had to  
9 pay for, do you consider any of that essential to your  
10 work?

11 A. Yes, the \$1,000 that I had to spend in order to  
12 look accordingly up to Whitey's standards.

13 Q. Up to Whitey's standards?

14 A. Yes.

15 Q. What standards were those?

16 A. To look good and be presentable.

17 Q. Is there anything more specific that he told  
18 you?

19 A. Not necessarily. You just -- you know, you  
20 just had to look good, have your makeup done, have on,  
21 you know, the correct outfits and shoes.

22 Q. And when -- we established that it was up to  
23 you to decide how to engage with customers on the floor,  
24 right? No one trained you how to do that, right?

25 A. No one trained me -- trained me to engage, but

Videotaped Deposition of Hailey Chapman

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1 I was told to engage.

2 Q. The club never gave you any sort of benefits  
3 like insurance, retirement, nothing like that?

4 A. No.

5 MR. KING: All right. I think that's all I  
6 have for you, Ms. Chapman. I appreciate your time.

7 THE WITNESS: You're so welcome.

8 MR. KING: Pass the witness.

9 MS. REZAZADEH: Reserve for trial. Thanks  
10 everybody.

11 MR. KING: All right.

12 THE REPORTER: Read and sign?

13 MS. REZAZADEH: Yes, please.

14 THE REPORTER: All right. Off the record  
15 at 11:51.

16 (End of proceedings.)

17

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Videotaped Deposition of Hailey Chapman

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1	CHANGES AND SIGNATURE		
2	WITNESS NAME: HAILEY CHAPMAN		DATE: APRIL 20, 2021
3	PAGE LINE	CHANGE	REASON
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## Videotaped Deposition of Hailey Chapman

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1 I, HAILEY CHAPMAN, have read the foregoing  
2 deposition and hereby affix my signature that same is  
3 true and correct, except as noted above.

4  
5 \_\_\_\_\_  
6 HAILEY CHAPMAN  
7  
8

9 THE STATE OF \_\_\_\_\_)

10 COUNTY OF \_\_\_\_\_)  
11

12 Before me, \_\_\_\_\_, on  
13 this day personally appeared HAILEY CHAPMAN, known to me  
14 (or proved to me under oath or through  
15 \_\_\_\_\_) (description of identity  
16 card or other document) to be the person whose name is  
17 subscribed to the foregoing instrument and acknowledged  
18 to me that they executed the same for the purposes and  
19 consideration therein expressed.

20 Given under my hand and seal of office this  
21 \_\_\_\_\_ day of \_\_\_\_\_, \_\_\_\_\_.  
22  
23

24 \_\_\_\_\_  
25 NOTARY PUBLIC IN AND FOR  
THE STATE OF \_\_\_\_\_

## Page 117

10

11

## 12

13

17           That the witness, HAILEY CHAPMAN, was duly sworn by  
18   the officer and that the transcript of the oral  
19   deposition is a true record of the testimony given by  
20   the witness;

23           That a copy of this certificate was served on all  
24   parties and/or the witness shown herein on

25 i

Videotaped Deposition of Hailey Chapman

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1 That pursuant to information given to the  
2 deposition officer at the time said testimony was taken,  
3 the following includes all parties of record:

4 FOR THE PLAINTIFFS:

5 MS. GHAZZALEH REZAZADEH  
6 ELLZEY & ASSOCIATES  
7 1105 Milford Street  
8 Houston, Texas 77006  
9 888.350.3931  
10 ghazzaleh@ellzeylaw.com

11 FOR THE DEFENDANTS A&D INTERESTS, INC., D/B/A  
12 HEARTBREAKERS GENTLEMAN'S CLUB, ET AL.:

13 MR. WILLIAM KING  
14 WALLACE & ALLEN  
15 440 Louisiana Street  
16 Suite 1500  
17 Houston, Texas 77002  
18 713.227.1744  
19 wking@wallaceallen.com

20 That the amount of time used by each party at the  
21 deposition is as follows:

22 MR. KING - 02 HOURS: 24 MINUTES

23 That \$\_\_\_\_\_ is the deposition officer's  
24 charges to the Defendants for preparing the original  
25 deposition transcript and any copies of exhibits;

26 I further certify that pursuant to FRCP Rule  
27 30(e)(1), that the signature of the deponent:

28 \_\_\_\_ was requested by the deponent or a party  
29 before the completion of the deposition, and that  
30 signature is to be before any notary public and returned  
31 within 30 days from date of receipt of the transcript;

## Videotaped Deposition of Hailey Chapman

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1           \_\_\_ was not requested by the deponent or a  
2 party before the completion of the deposition.

3           If returned, the attached Changes and Signature  
4 page contains any changes and the reasons therefor;

5           That \$\_\_\_\_\_ is the deposition officer's  
6 charges to the Plaintiff for preparing the original  
7 deposition transcript and any copies of exhibits;

8           I further certify that I am neither counsel for,  
9 related to, nor employed by any of the parties or  
10 attorneys in the action in which this proceeding was  
11 taken, and further that I am not financially or  
12 otherwise interested in the outcome of the action.

13           Certified to by me this \_\_\_\_\_ day of  
14 \_\_\_\_\_, 2021.

15

16

17

18

19

20

21

22

23

24

25

Jordana Hodges, Texas CSR # 8887  
Expiration Date: 07/31/2021  
Firm Registration No. # 728  
Infinity Reporting Group  
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Houston, Texas 77082  
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